

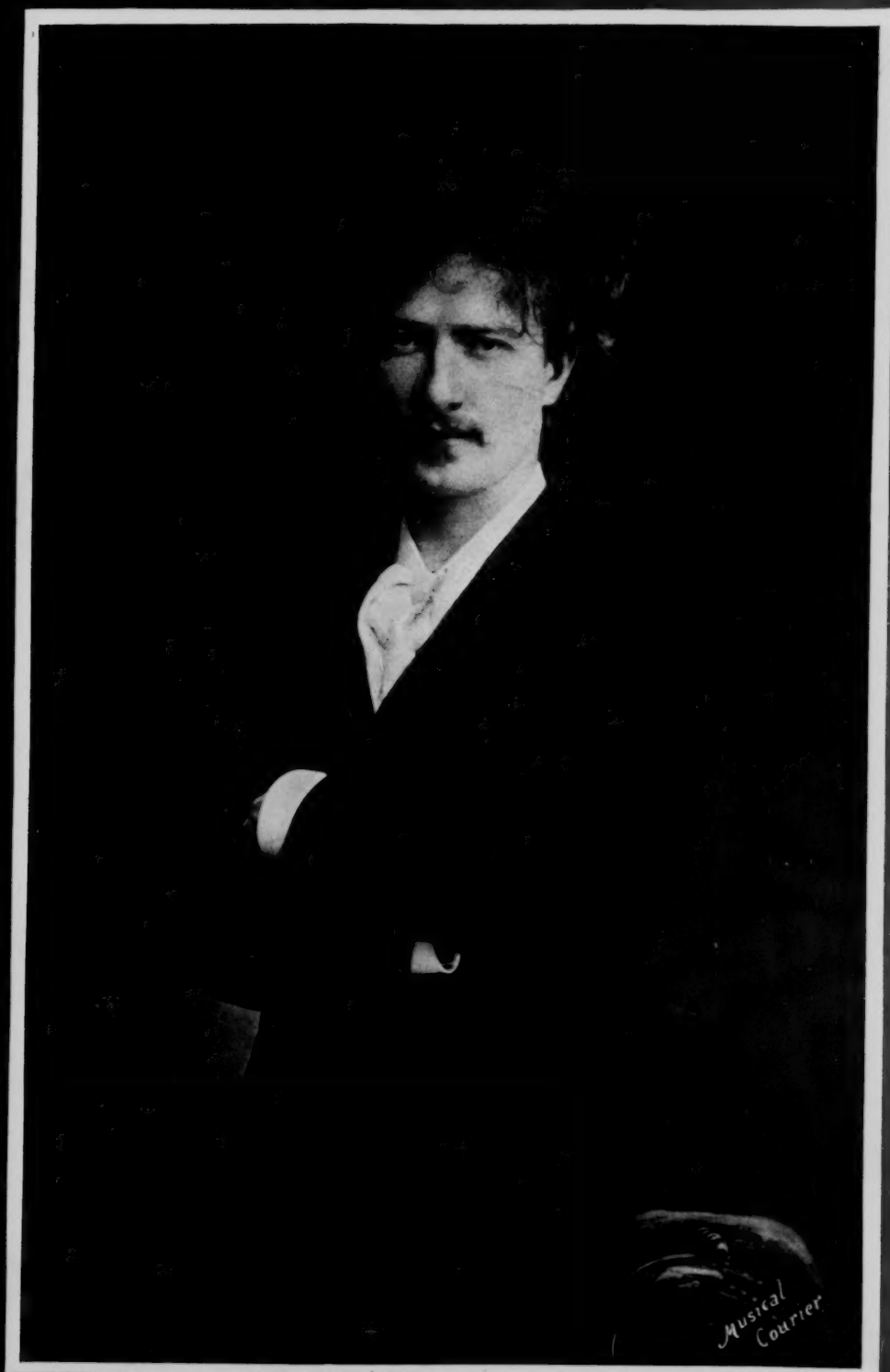
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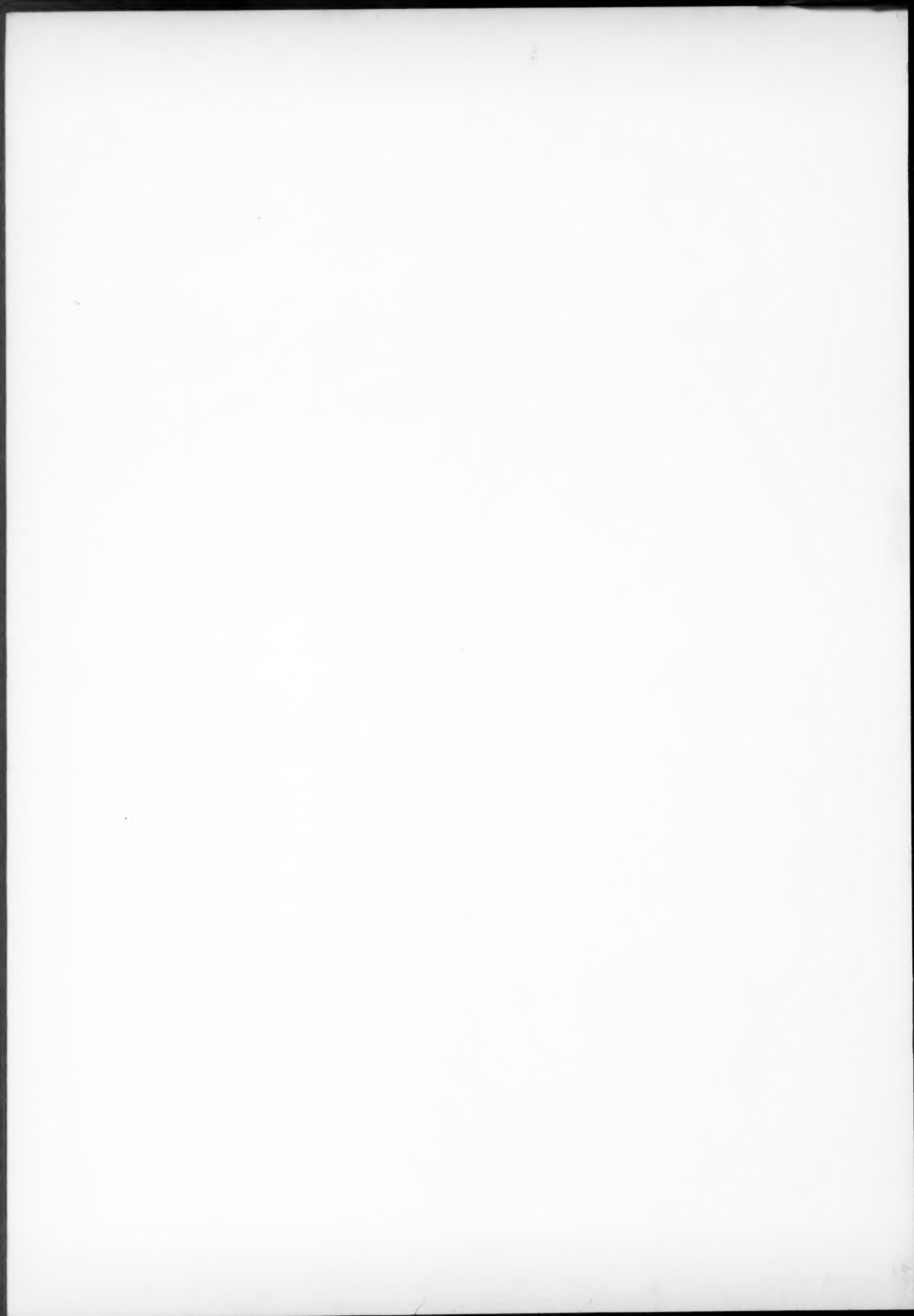
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

WEDNESDAY, DECEMBER 16, 1891.

WHOLE NO. 317.





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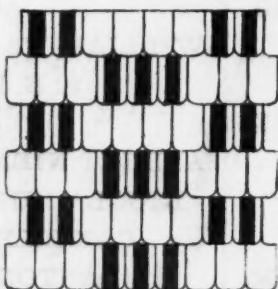
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## THE MUSICAL COURIER.

-A WEEKLY PAPER-

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## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During more than eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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## PADEREWSKI.

The next Paderewski Recital will take place on  
Thursday Afternoon, December 17, at 2:30,  
At Madison Square Garden Concert Hall.

## SPECIAL NOTICE.

OWING TO THE UNPRECEDENTED SUCCESS OF THE PADEREWSKI RECITALS, THE MANAGEMENT BEGS TO ANNOUNCE THAT THE MATINEE ON SATURDAY AFTERNOON, DECEMBER 19, AT 2:30, WILL TAKE PLACE AT MUSIC HALL, 57th St., cor. 7th Ave.

TICKETS PURCHASED FOR THAT DATE CAN BE EXCHANGED AT ED. SCHUBERTH &amp; CO.'S, 23 UNION SQUARE, ON AND AFTER SATURDAY, DECEMBER 5.

LITTLE need to call the reader's attention to this superb issue of THE MUSICAL COURIER. It speaks for itself. The portraits of Paderewski, Anna Burch, Clara Poole, W. H. Rieger, W. R. Chapman, Henry E. Abbey, Maurice Grau and the complete Italian and French Opera Company at present singing at the Metropolitan Opera House are most artistically done and form a valuable supplement that will be worth preserving. The reading matter is also abreast of the usual high standard of THE MUSICAL COURIER.

THE London "Musical Times" has the following in its last issue:

"Abominable rot" is the term used by THE MUSICAL COURIER, of New York, to describe the "interpolated" music in "La Cigale;" while of two performers it is said that "they neither talk nor sing, for one's voice is much impaired and the other never could sing." It is a good thing for THE MUSICAL COURIER that the English law of libel has no power in the Empire City. With what a sense of freedom musical critics can write over there!

In the name of all that is just what, then, is the use of musical criticism if we can't call a spade a spade? Mr. Streitmann can't sing; where is the libel? Mr. Tagliapietra's voice is impaired; where is the libel? English libel laws must be something remarkable if they do so choke the utterance of the British music critic. No wonder, then, Mr. Joseph Bennett, the chief apostle of philistinism in London, made his meek boast that in twenty-five years he had not written anything to offend an artist, and his young man was responsible for the Ciampi libel suit. "C'est magnifique, mais ce n'est pas la guerre," and while it is very amiable it is not very convincing. Modern musical criticism, while it is sympathetic and curious in its spirit, illy brooks the "buts" and "ands" of the critic who would give a dollar if he could only tell what he really thought.

THE London "Musical News" publishes the following interesting information about Mr. Friedrich Niecks, who might be justly termed a sort of a posthumous Boswell, inasmuch as he has in Chopin's case given us an ideal biography, and proposes to do the same with Robert Schumann as the central figure:

It is notified that Mr. Friedrich Niecks has been nominated to the chair of music by the authorities of the Edinburgh University. Not very much interest is taken in this matter in England, for it was felt that the appointment concerned Scotland alone, and the position of any Englishman in this situation would have been intolerable. We shall watch with interest what the Scotch musicians have to say to the fact that a German has been preferred to one of themselves. And yet Mr. Niecks, though he was born at Düsseldorf in 1845, has lived in Scotland for many years. He played the violin for some time in the orchestra at Cologne, but early withdrew, and devoted himself to teaching and literature. His life of Chopin is one of the most perfect musical biographies we possess. In conjunction with Clara Schumann he is now engaged on a life of that master. Perhaps, if Mr. Niecks puts "Mac" before his name, exhibits an affection for the bagpipes, and—well, conforms to the customs of the people he lives among, he will be both accepted and respected. His musical qualifications undoubtedly command respect. He is a critical writer of great ability, his knowledge of the history and development of music is probably unsurpassed; there is no branch of art he has not written on and written well. Edinburgh could not have a more industrious and zealous professor. Mr. Niecks will certainly do his duty.

The type of artist biographers to which Mr. Niecks belongs is unhappily becoming rarer, and his nomination to a responsible and dignified position is perfectly justifiable and fitting.

BRAINARD'S "Musical Monthly" recently contained the following timely article on "The Art of Listening":

The number of good pianists has considerably increased during the past twenty-five years, and with it the demands upon pianists themselves. To be called a great pianist to-day means more than it did a quarter of a century ago. There are many players now in this country who, at that time, would have attracted no little attention, but they now fail to do so. The concert programs of that period were meagre when compared with those of to-day, and no concert player would dare to come before New York, Boston and Chicago audiences now with programs such as Gottschalk, Thalberg, Jaell, Mayer and others have performed.

In view of this fact it is proper to ask the question, "Have we as hearers improved in a corresponding manner and to the same degree?" If it is

an art to play well, it is in a certain sense an art to hear well. If it requires greater art skill to play the programs of to-day, it certainly requires a better taste and finer hearing to appreciate and enjoy them.

There is no doubt but that hearing has improved with good playing, though perhaps it has not at present reached the same advanced place. The style of music performed, as well as the superior manner of rendering it, has brought about this pleasant result. The musical press has also aided in accomplishing it. Even if people fail to fully understand what is being offered them the consciousness of the fact that good music, rendered in an artistic style, is given, causes them to bestow a respectful hearing. Every intelligent person desires to derive some pleasure and benefit from pure art works, and to this extent no doubt the hearing has improved with the performance. The attention bestowed upon music when performed before promiscuous assemblies gathered in private houses has improved. Men and women scarcely talk as loud and as freely as they did years ago, when musicians performed their polkas and waltzes di bravura. And all this is true in spite of the fact that the programs one hears nowadays at private musicals, and that even in country places, are far superior to those of years ago. People have learned to regard both art and artists better. The raising of the standard among artists and teachers cannot fail to affect the masses, and though the process of educating them may be slow, yet the progress in that direction is apparent. That we are improving as listeners cannot be denied, though as yet we are a long distance from that happy period when all shall enjoy art as it should be enjoyed.

In an age when everyone plays or sings or thinks he does it would be a welcome surprise to meet a man or woman who could honestly say, "I do not play or sing, but my virtuosity as a listener is great."

IN the "Review of Reviews" some months past there was the account of an experiment made by the editor of the "Gazette des Beaux Art" in sending Edmund Rod, a literary man, to the Salon to criticise the paintings and to give his impressions free from technical terms. How the experiment succeeded is not known, but certain it is it would be a failure if the literary man pure and simple were sent to a concert to criticise without any knowledge of music.

A man of ordinary intelligence can at least say whether a cat is a cat or a cow a cow in a picture and yet know nothing of color, "values" or technical excellences; but a man unskilled in the technic of the art of music, be his ear ever so good, will nevertheless make blunders in judgment that will cause the feathered celestial tribe to weep tears of woe. What mistakes may occur may be seen by the following criticism. A sparring match and a concert took place on the same evening, and by a mischance the tickets reached the wrong art critics of the newspaper. The music critic, thinking that it was merely a broadening out of his field of labor, boldly went at his task, and handed in the following review:

Soirée Pugilistique.—Thumper's Hall was well filled with an aristocratic audience last night, who had the pleasure of being present at a delightful program, which was charmingly carried out. At 8 o'clock the conductor called time, but forgot to specify what tempo was desired. Signor J. L. Sullivan and Mr. Driscoll appeared in a duet which seemed to be in the character of a knockturn. Signor Sullivan's touch was a trifle heavy, and he seemed much addicted to forearm action. His performance was, nevertheless, a striking one and had much power. A great many "rounds" were upon the program, and we are glad to see this old English style of composition coming into favor again.

The art critic of sparring was at first a trifle uneasy, when he saw that he had strayed into a musical soirée, but he soon found that his knowledge came readily into play, and gave the paper the following account:

Piano Slugging Extraordinary.—Apollo-Orpheus Hall was crowded with a lively audience last night to see Rafe Josephe knock out a piano in four rounds. Betting on the event was not very lively, and an offer of two to one on the piano found no takers. Precisely at 8 o'clock the master of ceremonies started the proceedings with an orchestral prelude, but this only added to the interest attaching to the main event. Rafe came to the front smiling. He had evidently been sponged off just before the combat and looked in excellent condition. He at once struck out with his right and followed it with a terrific left hander, and managed to get away without a return. He now got in some light work with both hands and for a short time seemed sparring for wind. A short rally followed, but just as the faint hearted were beginning to back the piano to the tune of three to one, he caught it a heavy blow on the left side and in an instant had it in chancery and was punishing it severely. Such heavy pounding has rarely been seen in any exhibition. The combat was so evidently in Rafe's favor that we did not stay to see the close. The police arrangements were perfect, no disturbance of any kind taking place among the audience.



THE "Wagner bubble" evidently is not quite as "busted" as our English friend Mr. Rowbotham would have the world at large believe, nor is there any apparent danger of such a calamity befalling us in the near future; for this the statistics in regard to Wagner performances in various parts of the world during the season which ended last summer are ample and unanswerable proof. In all, on the European continent, there were 963 performances in the German language alone—and, of course, excluding the large number of representations given in other languages—by 54 German opera companies, 5 Austrian, 3 Dutch, 3 Russian and 3 Swiss. "Lohengrin" heads the list with 263 performances, followed by "Tannhauser" 247, "Dutchman" 129, "Meistersinger" 91, "Walküre" 64, "Rienzi" 40, "Tristan" 37, "Götterdämmerung" 30, "Siegfried" 26, "Rheingold" 26 and "Die Feen" 10. In regard to the towns, Berlin heads the list with 81 Wagnerian performances, followed by Hamburg with 58, Dresden 52, Vienna 49, Frankfort-on-the-Maine 47, Munich 44 and Leipsic 41.

It would seem that even Chauvinism in France has its limits. "Lohengrin" has been and still is a great success in Paris and the French provinces and the tone of the entire press has changed in favor of Wagner. In witness thereof, notice a recent editorial in the "Petit Journal," in which "the two giants," Wagner and Meyerbeer, undergo a comparison from the French viewpoint. The writer asserts, indeed, that the genius of the latter composer is far more sympathetic to the French, "who love only the lucid in art," than that of the former, who unites "glowing beauties" to "lamentable obscurities" and with whom "one has to pay dearly for the pleasure received when the inspiration vanishes like a meteor which has burst through the sky and disappeared into darkness."

Wagner himself would hardly have been satisfied with this comparison, but it nevertheless marks a decided advance in French ideas on Wagner upon those expressed before the "Lohengrin" performances, and this impression is strengthened by the following sentences, which prove the writer's common sense in believing that there ought to be no geographical or political limitation in the appreciation of true art: "However much of Prussians they may have been, Wagner and Meyerbeer, these two Prussians of genius, it is not their nationality which concerns us but their work. They are dead; heaven receive their souls! The productions of their brains belong to humanity. We may well dispute among ourselves as to which deserves the front place, but as to the rest—the rest is not worth taking into consideration. Ask not the bird from whence he comes, but what he sings!"

THE "Critic" last October contained the review of a brochure by Sir Daniel Wilson on "The Right Hand's Left Handedness," which is published by Macmillan. The book is in all respects a marvelous one, throwing as it does many sidelights on the question of ambidexterity.

The review, which is really the gist of the book, and which is quoted below, must of necessity interest pianists who use both hands continually. Paralysis, so say physicians, is seldom found among the piano playing tribe, for the constant use of both hands keeps up activity in both cerebral hemispheres, and danger of a deadening of the ganglionic centre is averted. The review follows:

At the outset of his work the author quotes a characteristic passage from the journal of Thomas Carlyle, in which that erratic philosopher treats the subject in his usual grandiose and cynical fashion. "Curious," he wrote, "to consider the institution of the right hand among universal mankind—probably the very oldest human institution that exists, indispensable to all human co-operation whatsoever. No human Cosmos possible to be even begun without it. Why that particular hand was chosen is a question not to be settled, not worth asking except as a kind of riddle; probably arose in fighting; most important to protect your heart and its adjacencies, and to carry the shield on that hand."

Sir Daniel Wilson shows by much and varied evidence, drawn from the shape of prehistoric implements, from the names of the hands in many languages, and from the testimony of travelers and missionaries, that the preferential use of the right hand is a custom as ancient and widespread as Carlyle supposed. But its source was very different from the plausible but unscientific origin which the latter thus suggested. The thorough investigations of modern science have proved that the predominant use of the right hand has no better claim to the title of an "institution" than has the human custom of walking erect. Both habits proceed from organic causes and originate in the structure of the human frame.

While this structure has an outward appearance of symmetry, a very slight knowledge of anatomy suffices to show that this appearance is deceptive. The deeper our research proceeds the stronger the distinction is found to be. The right lung is more capacious than the left, having three lobes, while the left has only two.

The liver, the heaviest organ of the body, is on the right side, overweighing the heart on the left. Thus the centre of gravity is decidedly

on the right side, requiring for this side a larger supply of nerve force than for the left. As the nerve force of the right side of the body proceeds from the left hemisphere of the brain, this hemisphere, by natural correlation, becomes the larger, heavier and more active of the two. The centres of nerve force for speaking, writing and other higher exertions of the mental faculty are found to be especially strong in the left hemisphere; and when its powers are disabled by injury, the sluggish and untrained right hemisphere which actuates the left side of the body can but feebly and imperfectly supply its place. From the results of this greater supply of nerve force to the right (*dexter* or *à dextre*) side we get the origin and meaning of such words as "adroitness" and "dexterity."

Occasionally, however, the right hemisphere is the larger and more active. The man is then left handed. How this exceptional state is caused we do not know. This, indeed, is the real riddle, which yet remains to be solved. Yet it is no more mysterious than any of the other variations of structure which continually occur, and on which the Darwinian system of development and progress is built. Why in the same family is one child tall and another short? Why has one a large and long head and another a small and round head? What, in brief, is the origin of the immense variety of physical and mental traits and endowments in the people around us? This is a question which cannot be answered as yet, whatever the future of science may have in store for us. We can only recognize the differences, and make our social and educational arrangements to correspond with them. Among these educational provisions is one of much importance, which has been hitherto almost universally neglected, the ancient Greeks alone seeming to have had an idea of its value. This provision is the proper education of the two hands, an education which by its reflex influence would stimulate both hemispheres of the brain. Our author's own experience as a left handed man, whose right hand has been trained to use the pen, while as an artist (and one of no mean rank, as the charming illustrations of his "Old Edinburgh" and other works show) he holds the pencil or crow quill in the left, has taught him the great importance of this two-sided training. Many remarkable examples of a like character are given, from the left handed Leonardo da Vinci, one of the greatest of modern artists and mechanicians, to other hardly less notable instances of our own time.

The conclusion to which we are thus brought is of serious moment. Throughout Christendom the age of militarism and brute force is passing away. The era of industrialism is taking its place. The manifold and incessant work of the inventive brain and the executive hand is rapidly transforming the world. It may reasonably be assumed that the nation which first realizes and enforces in its schools and workshops the principle that the whole brain should be stimulated to act, and both hands be specially trained for this work, will be apt to take the lead in the future of civilization.

The nation that makes its boys and girls play Czerny on Virgil's practice clavier will be doing a good thing, for, while the children may not have an iota of musical ability, the exercise is excellently stimulating for the brain, which is an idea for Mr. Virgil which he probably never considered. THE MUSICAL COURIER is teeming with many such like.

#### A MASCAGNI DEFENSE.

THIS item appeared in a recent issue of an Eastern paper:

"Cavalleria Rusticana" is as full of tricks as the monkey on an Italian organ, writes A. P. Dunlop. It is a trick to sing the principal tenor song before the curtain rises; a trick to use the church as a contrast to the passionate scenes before it; a trick to call this singing pantomime a melodrama; a trick to give the same soft, sweet, sensuous Sicilian song over and over again as a tenor solo, as a soprano solo, as a duet, as a chorus—now in the minor, now in the major, now as an intermezzo, then as a finale; a trick to pass suddenly from piano to forte, from fortissimo to silence; a trick to add Wagnerian orchestration to tunes that may be whistled.

Mr. Frank Saddler, who is at present studying music in Munich, deeply resented the above, for he wrote to the Pittsburgh "Dispatch" the following able defense of the talented young Italian composer:

Mr. Saddler writes: Apropos of this sarcastic paragraph, it may be of interest to recall a few tricks of the masters.

Let us begin with Bach: he was a trickster of the deepest dye. His favorite trick was to sketch a theme for a single voice, turn it over to another voice, continuing the first as accompaniment, and so on till the theme had appeared in all voices; then he would weave the themes together in a close netting—then spin off this web while holding a long bass note that did not chord with another single voice. This trick was called the *fugue*, and Bach became such an adept at it that no composer since his time has been able to approach him in this field of trickery.

"Let there be light and there was light." What a glorious trick of Haydn's in his "Creation," that C major chord (on the word light) "passing suddenly from piano to forte;" and what a grand trick of Handel's in the Hallelujah chorus, "passing suddenly from fortissimo to silence," then ending in a much slower tempo with the plagal cadence. One of Gluck's best tricks was the splendid conception of the barking of the three-headed dog, Cerberus, that guards the passage to hell, which he produced with the double basses by merely slipping the hand quickly along the fingerboard from great B to small F—a diminished fifth. Beethoven's final and most audacious trick was that of introducing a chorus in his ninth symphony.

Mozart died at an early age with a trick on his hands—the trick of adding to his orchestra, in the requiem (which he felt he was writing for himself), two basses *hoyas*, weird, grave sounding instruments which never have and probably never will have a permanent place in the orchestra. What a peculiar trick Méhul resorted to in his one act opera, "Uthal," wherein he cuts out the violins entirely, scoring his melodies for viola. Weber's music to the "Wolfschlucht" scene in "Freischütz" was pronounced the most transparent trickery by the public of his time, and was ridiculed. And Meyerbeer! With his bassoon solos, bass clarinet solos, kettledrum solos, &c., he was certainly a trickster par excellence.

Then still another, Berlioz, with his English horn solo with kettledrum accompaniment in his Fantastic Symphony; introduction of the piano into the orchestra as an orchestral instrument in the "Storm;" his requiem, with four brass bands at the four corners of an immense body of strings and wood, among which were ten kettledrums, several bass drums, cymbals, &c. But as we come down to modern masters we find nothing but tricks, and so it would be impossible to enumerate the tricks of that prince of tricksters, Wagner, we will let the foregoing suffice.

You will see that the great masters are addicted to trickery, but this need not lessen your admiration for them a bit. These tricks are merely the means of producing a desired effect, and that constitutes the science of all art.

And now as to Mascagni's opera. The first mentioned trick, the singing of the tenor solo before the curtain rises, is merely a variation of such

usages as the tenor solo introducing the first act of "Tristan," or serenades from behind the scenes, such as the beautiful one in Lachner's "Catharina Cornaro," during which there is a perfect suspension of all action on the stage.

As to the second point, every person who has traveled on the Continent knows that in all peasant villages church and inn stand either side by side or opposite each other. "Turiddu's" mother being the proprietress of the inn, it is perfectly natural to have the scenes transpire before her house. Had he selected any other day than Sunday for his action the peasants would have been in the fields at work and he would have had no chorus. Having thus provided for his chorus, he took the most natural and simple means of bringing them on and off the stage by sending them to and from church: everything just as natural and void of trickery as you could wish.

Mascagni did not call his opera a "melodrama;" therefore the responsibility for the third trick lies on other shoulders. The other tricks mentioned may all be proven legitimate by reference to the work of the masters. Regarding the last trick, the richness of Mascagni's orchestration has led many to call it "Wagnerian," which it is far from being. It is the genuine Italian system, as any student of instrumentation will recognize from his manner of handling the woodwind and the heavy brass (tuba and trombones).

Now listen to what happened in Vienna a few weeks ago at the performance of a burlesque on Mascagni's opera. The writer of the burlesque had that noble intermezzo arranged for and played on a hand organ of the meanest species. Imagine his surprise when at the first note of the grid organ solo the audience took a receptive attitude, listened in perfect silence till the last chord had died out, then broke into rapturous and prolonged applause. Even the harsh, grating tones of the hand organ could not conceal the beauty of the beloved intermezzo.

Let this be a lesson to all who would attempt to belittle Mascagni or detract one jot from the honor that is due him for giving "Cavalleria Rusticana" to the world.

The most foolish charge brought against Mascagni is that the "Cavalleria Rusticana" shows the influence of other composers—*ergo*, the young man has no talent. How about Mozart's, Beethoven's and Wagner's early opuses?

#### IS MUSIC AN INTELLECTUAL ART?

THE above caption will doubtless appear ridiculous to the serious musical thinker, but nevertheless the question has not only been raised in the past but it is heard every day and will be heard until the great trumpet virtuoso Gabriel announces the crack of doom.

The London "Musical News" contained, in one of its late issues, an excellent article entitled "The Alleged Non-Intellectuality of Music," by Mr. Henry C. Banister, a scholarly and sympathetic critic who does not propose to treat the subject exhaustively, but deals with it very effectively all the same. He might have used for his motto the saying of De Quincey, which he quotes at the tail end of his little thesis: "Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it," for therein lies the gist of the question.

Mr. Banister says: "The capacity for command, foresight, plan and so forth all betokens an intellect of undoubted power, and in that sense a man may be intellectual; but if by intellectual was meant an artistic or literary capacity, then the man referred to may not be intellectual. In other words, intellectual is a term which embraces more than mental power; it takes in those faculties of the imagination, the fancy, the perception of the beautiful, without which there is a hardness, an angularity, depriving the intellect of the element of charm."

Again he says: "But the highest forms, while they are emanations of genius which no painstaking would achieve, manifest also in their development that capacity for taking pains which is partly moral, partly mental. For, take any fine movement of extended structure, whether that of continuity or development known as the 'sonata form,' or the fugal form, and therein is exhibited that design, in conjunction with a sense of and aim at beauty, which has been considered an evidence of the working of an intelligent mind. The sonata form, indeed, with its two principal subjects—like hero and heroine in a novel—and its subordinate or tributary subjects—the minor, though not by any means unimportant or superfluous characters—its modulations, affecting, as it were, changes of locality and scene—its development of these subjects by contrapuntal, fragmentary or simultaneous working, like the delineation of the characters and the entanglements of the plot—all being, however, free from any slang talk, vulgarity, immorality of suggestion and other elements which seem often to be considered necessary for the 'go' or success of a novel—surely may well hold its own as an intellectual production, even—nay, especially—in comparison with the average run of modern novels. These, confessedly, are to catch and amuse the public. Not so the op. 13, op. 57 and others of Beethoven or the C minor or A minor of Mozart.

The fugue, as an evidence of intellectual skill, Mr. Banister also speaks of: "On the other hand, in the

fugue the musician appears, works, as a logician; taking a theme, of perhaps unpromising, unsuggestive character, and exhibiting it in all its varied aspects—or, if not in all, in sufficient number to suggest more."

Even in modern music, which lays more stress on the emotional content than on structural beauty, Mr. Banister describes much that is purely intellectual.

"Even in the more modern fashion of romanticism," he writes "or so termed poetic basis, there is, surely, the intellectuality of an aim at sympathetic identification with the poetic conception of another artist in another art, and its presentation in different guise; an undertaking betokening some intellectual temerity, and if successfully accomplished, reflecting honor on the intellectual intuitiveness of the composer. One may be somewhat irritated with the reiteration of the almost cant terms 'tone poet,' 'symphonic poem,' &c. The titles proper to music itself, by itself, are amply sufficient to indicate all that it undertakes. But these somewhat objectionable, affected titles do express some consciousness on the part of those who adopt them of the capacities of the art for intellectual expression as beyond mere sensuous effect; however far the works so entitled may frequently fall short of the intellectual power evinced by the masters who have been content with the old terms. Conservative musicians have an impression that disguise of intellectual decadence is not infrequently sought by the terms which might at first be supposed to indicate an enlargement of intellectual grasp and sympathy. 'Characteristic,' 'effective' are often unintellectual terms for sensationalism. But this line of thought cannot here be pursued."

All the above is very clearly stated, and the writer, if he gives us the result of his further delvings in the matter, will doubtless adduce the name of the greatest modern thinker on music as testimony. Naturally Arthur Schopenhauer is referred to, who has done more to place the art of music on an intellectual basis than any writer who ever preceded or followed him, barring that of his fervent disciple, Richard Wagner.

#### PERSONALITY IN PIANO PLAYING.

THAT personality is the most powerful of factors in piano playing may readily be seen in the case of Paderewski. This young man has a charm for his audiences that is inexplicable, if it is sought to be explained from the common viewpoint of technical proficiency or even musicianship. He is a very great artist by virtue of his great talents as a composer and his enormous technical command of the keyboard, but there is still an unknown quantity that completely differentiates him from his contemporaries that can only be accounted for by his personality. Now, great pianists have a well defined personality, a something that makes their utterances on the piano individual, but that is not saying that every great pianist has a pleasant personality. Take Von Bülow, great in the sense that he had a preponderance of mathematical intellectual powers over emotional musical temperament. His personality, all acerbity and gall, is very plainly shadowed forth in his incisive, objective playing. Eugen d'Albert, a giant among giants, by virtue of his enormous musical brain, has not a pleasant or a lovable personality, and his playing reveals it. Rubinstein had a most lovable, a "geniale" personality, as our German friends say, and did not his piano performances tell it very plainly? Rosenthal, the ideal virtuoso; impetuous Fannie Bloomfield, Franz Rummel, the versatile and fiery artist, and Rafael Joseffy, the poetic and dazzling—could they project their personalities much plainer in any other art medium than they do at the piano?

Piano playing in this latter decade of the nineteenth century has donned a psychological garb and has discarded forever, it is to be hoped, the gaudy, bespangled attire that the clown virtuosi of a half hundred years ago so gaily disported themselves in for the plaudits of the groundlings.

Piano playing to-day means literally head, heart and hands and not any one of these attributes singly. Take the great tribe of technical players like your Thalbergs, Dreyschocks, Willmers, Doehlers, De Meyers, Herz and others far too numerous to mention, what were they but paraders of magnificent technical vestments, under which the dry bones of mediocrity mechanically clattered? That there should arise a school which might fitly be called the "psychological group" they never dreamed, for they never

dived below the calm, sunny waters of virtuosity to grasp the pearls of poetry in the depths.

Frederic Chopin and Robert Schumann are the artistic progenitors of this latter day group; and the one by his subtle playing, and both by their subtle compositions, topsy-turved the piano world, and with the aid of Franz Liszt, who played the part of a musical St. John the Baptist to the new evangel, they conquered all prejudices and left behind them a chain of posterity, of which Ignace Jan Paderewski is one of the latest links.

This school, while paying due attention to the hand, has set in their proper place the head and heart (using, of course, the latter word as a synonyme for emotionality and sympathy).

Every shade of poetic feeling is brought to view by the searching, subtle brains of the new virtuosi, they are explorers of emotions undreamed of by their artistic forefathers, and if they represent in no little degree the disillusionment, pessimistic pathos and gloomy morbidity of the times, it is because the artist pianist is a mirror of the *Zeitgeist*, and a mirror in whose polished surface may be read the woe, the pain, the impotent writhings against fate that this age gives birth to.

In Paderewski we have the ideal *fin de siècle* pianist (the phrase is not used in the vulgar sense). He gives us the veiled languors, the morbid idealism, not a little of its cruel realism, the longing, the aspiration of the century, and also the absolute beauty of his own pure and sorrow touched nature. He is a great interpreter of himself—consequently of those qualities in other composers which are akin to his own.

Give to two pianists an equal technical equipment, that one will conquer whose personality is the more pronounced or the more lovable.

It is only human nature to love what is great, good and noble; so cease cavilling, you pianists who mayhap differ with Paderewski on some point of interpretation, and realize that if you play ever so correctly it is as sounding brass if it is not informed with a warm, palpitating personality such as Paderewski possesses. Everyone knows he cannot play as *you* do; if he did he would not be Paderewski, and a nation would not throng to listen to him.

#### AMERICAN CONCERTS GUARANTY FUND.

LAST season Mr. Arens, the American conductor and composer, gave a number of orchestral concerts in Berlin, Hamburg, Dresden and Sondershausen, the programs of which were made up entirely of works by American composers. Encouraged by the success thus far attained with both critics and the public, he proposes to continue these concerts on a grander scale this season. He expects to concertize in Berlin, Hamburg, Dresden, Sondershausen, Weimar, Leipsic, Cologne, and, if possible, in Munich, Paris and London.

But, as these concerts cannot be self supporting, Mr. Arens asks for a guaranty fund of 6,000 marks. THE MUSICAL COURIER, anxious to further the cause of American music in every way and manner, requests all those who have the development of American music at heart to please send their subscriptions or donations to this paper for publication and remittance to Germany.

At the close of the season each patron will receive a detailed account of expenditures of concerts given, works performed, press notices, &c. Dues will be collected pro rata, as customary, unless the money is contributed directly. The Berlin concert will be given under the auspices of the Hon. William Walter Phelps, United States Minister to Germany, who will also be glad to have subscriptions sent care of the American Legation, 66 Mohren strasse, vis-a-vis Kaiserhof, Berlin.

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#### MOZART'S MASTER WORK.

His Centenary Celebrated with "Don Juan," the Universal Opera, in Chicago—A Chat About the Master's Personality, Nature and Creations—A Study of the Comedy, Drama and Character Painting.

I will dance, to do thee pleasure,  
One round of our heavenly measure;  
I will sing, to comfort thee,  
One strain of the melody  
Heard by souls divine, in sphere  
Where the light is lovelier!

As we hear  
The tender, unending tone  
Of the earth's voice, constant and clear.  
Steps of my silvery star  
Dancing alone, afar,  
So still, so slow,  
No mortal may know  
How stately her footsteps are;  
Nor what fair music is guide to her feet,  
Solemn and high and sweet;  
All in a tune  
To the sun and the moon,  
And the drums that the glad world has beat.  
—Sir Edwin Arnold, the "No" dance.

A SEASON of opera gives to the traveled auditor the Fortunatus cap of reminiscence, the Tarn Helm of old memories, the seven leagued boots of fancy's return to the auld lang syne of days of yore. Coleridge sings:

Ah! lady, we receive but what we give  
And in our life alone does nature live.

And in living over the past, wandering in memory along the lovely Bergstrasse from Heidelberg, climbing the rocky chaussee leading to the Brocken, listening to the very music of the spheres in Bayreuth, drinking Falernian in the narrow streets of the "city disinterred," watching the luscious sparkle of Lacrima Christi on the Bay of Naples, sucking blood red oranges on Capri, gazing on the bones of the early Christians, sailing on boisterous waves or gliding on sinuous lagoon, I simply allow my memory to run loose as I do my imagination when I hear a great opera. One gets out of art just what one is able to put into it, i. e., the more one knows and hears a work such as "Don Juan" the more effect will it have on mind and heart.

Since 'tis clear I only can  
Be a weak and erring man,  
I shall choose upon the way  
Laugh and song, and dance and play;  
Snatching gladness as I go  
From the vineyard's purple glow,  
Taking all that life can give,  
While I wander, while I live.—Anacreon.

This was the principle of Mozart's life. Naught could mar his eternal youthfulness. In history he is the link between the old and the modern schools, between the school in which the form or design, laying out, proportion, disposition of material, structure, counterpoint, figures and the working out of a tonal structure in purely logical and grammatical contour constituted the paramount aim, and that other in which all of the above is the mere base, but not the walls, or roof, or interior, but rather emotional expression and poetic suggestiveness, predominate over considerations of mere balance of form. In Mozart, the king of the realm of mellifluous tone, the two tendencies meet. Great in "counterpoint with a soul," great in melody, for, as Wagner puts it, "it was left to Mozart to lift the Italian model of the opera to its highest ideal." The typical balanced formalist is, as Browning says, "a man's reach should exceed his grasp," and the artist unwittingly formed the bud for the crimson bloom of romanticism. Haydn said: "I have but just learned how to use the wind instruments, and now I must die." What must the composer of the sublime requiem have felt when contemplating dissolution.

The old Salzburg saw "He who comes to Salzburg becomes in the first year stupid, in the second idiotic and in the third a true Salzburger," did not apply in his case, but living among inferiors developed in the boy and youth a fine epigrammatic vein of satirical comment that ran through his life and work. He had a good schoolmaster in his father, who was exacting. A typical anecdote of him is that when one of his clarinet players complained of a difficult passage he answered: "The notes are in your instrument, are they not? Well, then, it is your duty to bring them out." Haydn said that "in composing quartets he diversified their design by imagining to himself the various incidents of an excursion or some proceeding in real life." Mozart is, however, reported to have stated that his melodies came to him he knew not whence, and that he could give no more reason why his compositions took the particular form which characterized them than why his features took the expression of Mozart's and no other man's.

His operas are characterized by very marked character painting, subtle (possibly instructive and unintended) psychological verity and exquisite balance between the vocal



and the orchestral. Jahn, speaking of the minuet, says: "Those of Haydn are the fruit of a laughter loving national life; those of Mozart give the tone of good society and that distinction which belongs to his operatic heroines," and Rossini characterized him as "the only musician who had as much knowledge as genius, and as much genius as knowledge." Let us glance at the rise of the drama that made the opera a possibility.

A guild named the "Brotherhood of the Passion," at the close of the fourteenth century in Paris, had the exclusive right to present "mysteries."

In 1548 they played in the Hôtel de Bourgogne, which for fifty years was the only theatre in Paris. This guild, however, appeared to give up the stage to the band of strollers, "Enfants Sans Souci," merely sharing profits as partners until dissolved in 1674.

Early in the seventeenth century the original company divided, one in the old house, the other in Hôtel d'Argent, until early in Louis XIII.'s time it built a theatre in the Rue du Temple on a tennis court called the "Marais." L'Étoile and Tallamant des Reaux, two gossips of that day (French Pepys) tell us that Henry IV., his queen and court attended the performance of a new satire or pasquinade at the Hôtel de Bourgogne (1607). Joubert, "Prince of Sots" (1607), chief of the troupe, La Porte and her husband (1612-16), Turlupin, who wrote primitive comedies patronized by Richelieu, La Beaupré, Catherine des Urtis and Brus Cambille (his name in comedy), Des Lauries (in serious parts, real name and origin unknown, first appeared in 1606) were lights of the stage of that day.

The latter was famous for his witty "prologues," *folies* dealing with current scandals, shrewd sense in the garb of extravaganzas. A collection of them was published in 1613, and in Paris and Rome went through twenty editions before 1634. He was able to make his audience "grin from toe nail up to the tip of the ear." This was the real origin, after the statue of Pasquin at Rome, of the bouffe comédie—Posse, Schwank—comique. They were also popular at Cologne and La Hague. Every new scene was announced by an actor coming forward and waving a piece of tapestry, the scenery and *mise en scène* being as primitive as in the early days of Shakespeare. More famous actors (approaching to artists) were Robert Guérin, Hugues Güern and Henri Le Grand, who laid the foundation for the Comédie Française. They formed a partnership. Originally three bakers, who took a tennis court at the Porte St. Jacques, near the *estrapade*, an ugly machine erected by François I. for the torture of the Huguenots; hence their theatre was dubbed "The Estrapade," or the "Porte St. Jacques." They admitted no actresses, and hence sprang the report that no females appeared on the French stage prior to 1634, the date of their deaths. They played the female rôles themselves.

They were known in farce by the sobriquets of Turlépin, Gautier-Gurguille and Gros-Guillaume; in serious pieces as Belleville, Flechelles and Lafleur. Their real names are forgotten, but their farcical names will live as long as comedy.

The chansons (quasi *Knittel verse*) of Gautier-Gurguille were published in 1630. One of Gros-Guillaume's prologues (imitating Bruscambille) was printed in 1619, "Advice concerning current events, with his remonstrance to people who are always meddling and muddling." These men, with a troupe, played so-called Turlépinades twice a day—from 1 to 2 for scholars, in the eve for the bourgeoisie. The rivals of their art, being jealous, demanded their repression. Richelieu followed the example of Henry IV. and ordered them to give a specimen performance before him. They gave a farce of a now well-known character, between the master of the house and his servant. The cardinal was pleased and a compact was made between the "dull" tragedians of the Hôtel de Bourgogne and the farceurs of the Porte St. Jacques—probably the origin of the Théâtre Française. They (the three farceurs) had an irrepressible habit of parodying unpopular men, however, and in 1634 a magistrate of a vengeful disposition apprehended Gros-Guillaume and he died in prison, his comrades dying of grief within the week. All three were interred in the burial place of the comedians, St. Saviour. Another celebrity was Hardouin de St. Jacques, known by the stage name of Guillot-Gorju. He was a medical student who became a quack and vendor of nostrums, with great comic powers. He had an enormous nose and resembled an overgrown ape.

A jack pudding of greater celebrity was Tabarin of the Pont Neuf. On the corner of this great thoroughfare were located Brio Clae, with his puppets, Gonin, the thimble rigger; Descombès, the astrologer, and the famous pair, Montdor and Tabarin. This pair, as usual, located in a tennis court. The "Fantasies de Tabarin" went into

print in 1619 and yearly until 1625. In 1645 the Italian (imported) company appeared in the Salle Petit Bourbon, Rue Mazarine (built on a tennis court). The above is practically a digest of the chronicles of the French stage, comic and tragic, prior to Molière; a like résumé of the stage in Italy, with its Bajazzo, &c., and Germany, with its Hans Wurst, would be very similar to the above developments in France. In 1776 (intervening history of the stage and opera being familiar) the young Mozart sat in a box listening to the performance of "Alceste," which was received in frigid silence. He exclaimed passionately, "Ah, the barbarians! The cold, frigid hearts of ice and bronze! What now could move them?"

"Never mind, my dear boy," whispered the Chevalier Gluck, "they shall do me justice in thirty years hence."

Mysticism is to music and painting what ecstasy is to psychology. Every imagination endowed with gifts creates for itself a world, and seeks beings with which to people it. An art which enters the mind through the senses cannot be wholly spiritual, but a special phase of materialism. When does an art become spiritual and by what inverse process does thought become material? Who can solve this mystery? Art has not originated, like mathematics, in pure deduction of reason; on the contrary, it has grown

realistic and romantic, bearing in all its parts the fashion of the soul it enshrines. Music has become instinct with a pervading thought and the art impulse of man's love of the perfect, ideal and beautiful.

Mozart has done for Rome in his "Titus" what Gluck did for Greece in his "Orpheus" and other works—immortalized her in song. From the most vagrant doggerel to the most sublime hymns this universal master has studied the quintessence of musical expression, even in "The Magic Flute" alone.

He—after Scarlatti and Gluck—it was who gave to the overture its important significance, grasping the main moments of the action and representing them as a clarified tonal personality. In what the delightful charm in "Cherubino," "Constanza," "Zerlina," "Susanna," "Masetto," "Amina" and other characters of his consists *Che lo sa?* His melodies have a perfection of form, inflexion, modulation, a gusto of tonality, and such a subtlety of character delineation that they are one of the most supreme tests of the singer's capabilities in tone modulation, phrasing and individuality. A musical tone must have pitch duration and quality, the latter including quantity. A rich, full, clear volume does not necessarily mean a loud, noisy calibre. The loud and noisy may in reality be thinner, poorer and drier in character. A voice may be capable, noble in posing, grave, subtle, gay, piquant, brilliant without being really beautiful. The tone color, timbre or whatever ingredients would go to make a perfectly smooth singing organ are eminently necessary in Mozart. We can classify voices when we hear them, as clear, limpid, full, full penetrating, thrilling, pathetic, emotional, touching, rich, delicate or sweet, and yet in may fail of that particular quality necessary for a perfect voice. As Chorley once said, the overture to "The Messiah" is grave, muscular and relishing, peculiar and comical juxtaposition of words.

How shall we characterize those to "Don Juan," "Figaro" and "Magic Flute;" the first as solemn, lofty and classically distinguished; the second as chic, spirituelle and graceful; the third as easily erudite, graceful, yet withal with a lofty intellectual dignity of rarely facile unostentation.

To sing "Voi che sapete" is required a little of waywardness, amorosness, frankish frolicsomeness, childishness, gallantry, insinuating grace, fun, mischief, audacity, timidity, sensuality, purity, maturity and immaturity, coupled with curiosity and mysterious hankering, and still the melody is deeply sentimental and well nigh ideally melancholic. Not an easy prescription for the vocal pharmacist to mix in her crucible of ability! There must be an exquisite tone, wonderful perfection of execution, perfect musical intuition of every subtle intonation. Can Herbert Spencer even tell us what all is needed? We must feel, in listening, "this sentence was absolutely correct in expression," or be able to say "no human being would ever say such a thing in such a way;" in short, the singer must have the inborn, unswerving artistic instinct, a complete incapacity of conceiving the artistically wrong, an imperious, unreasoning (possibly) tendency to do the artistically right, even as the boy Wolfgang wrote correct music, not knowing the whys or wherefores. Such is required of the ideal Mozart singer. Seemingly easy to render, his airs are *de facto* the acme required of the vocal exquisite. But the music philosopher can throw but little light into the deeper recesses of this master mind's depths—childlike as many such deceptive intellects are.

"Have you ever ruled a state?" sarcastically queried Mendelssohn of Berthold Auerbach, who was severely criticising the Prussian Government. "Have you ever created a 'Cherubino'?" is a "thus far and no farther" to the critic or philosopher. Appear, therefore, philosophizing, and let us grasp at facts. Weber going through the streets of Prague and hearing the *vox dei* whistling Mozart's air, "Dort vergiss leises Fleh'n," ejaculated: "Envié Mozart! For the happiness of hearing his melodies in every alley he might well die young."

Mozart, like Schiller and Tasso, was the poet for the people, the youth. Like Raphael, the arch-artist, he satisfies the child, the people, the church; the sage, the savant and the peasant gaze with like rapture on the colorist's Madonnas or listen to the "In diesen heiligen Hallen," the chorus of "men in armor" ("Magic Flute"), the sublime storm scene in "Idomeneo," or the gruseluude, awe inspiring Comthur interview. Indeed, Mozart may with more justice be compared to Shakespeare, having equal facility in treating the classic and romantic, the comic and tragic. The mighty William treats a "Cæsar" and "Coriolanus" as legerally as a "Midsummer Night's Dream," a "Macbeth" or an "Othello" with as lofty nobility as he does with *raffinierte* dexterity a "Taming of the Shrew." Who would dream (if he did not beforehand know it) that the



ANTON SEIDL.

and reached maturity through observation and induction founded on the study of mankind and of nature.

Art, like man, is neither wholly spiritual nor exclusively material; each element overlaps and blends with the other, and between them there is an indissoluble union. The Christ of Leonardo da Vinci is vastly in advance of Giotto, Orcagna, Fra Angelico and the Siennese school. His "Last Supper" gives us heads of individualized character, resulting from this inductive study of nature, and further resulting in minutely accurate consummation of human life and truth. Raphael, in his well-known letter to Castiglione, tells how he strove hard to form for himself an ideal perfection, and in "Galatea" he expressed in art form his conception of typical beauty. Thus he presses onward, each realized type forming the basis of further growth and greater maturity of conception. The revival of the study of the antique by Mantegna in Mantua, like to the classic epoch of the Medici in Florence, resulting in the "Camerata" and the monody, recitative and opera, established the supremacy of nature and the freedom of genius from mediæval servility. Notice the world wide difference between the "Madonna della Stella" of Fra Angelico and the "Venus of Milo" or the "Genius of the Vatican!" From the fugue puzzles of the Netherlands to the "counterpoint with a soul" of Richard Wagner is the transition in the tonal art from the dogmatic and purely constructional and technical to the spiritual, natu-



composer of the churchyard duel and ghost scenes of "Don Juan" or the well nigh divine scenes of "Saraastro" and priests was identical with him who laughs, jests and insinuates in "Figaro" or "Cosi fan tutti," and again shakes the foundation of the soul in his requiem. Taking him all in all, Wagner does not possess that element of the comic. True it is that he has written the "Mastersingers," but has he written a requiem, a twelfth mass or a "Jupiter?" Verily Mozart should be the idol of the modern world, and not altogether Wagner. Corneille, Racine, Schiller were for the tragic only. Molière, Goldoni for the comedy. Gluck and Beethoven were successful only in the tragic and pathetic. Fioravanti, Dittersdorf and Lortzing were active for the comedy; but Mozart, equally master with a buffo, comic, pathetic, romantic or classic creation, is the universal world musician.

We hear too little Mozart. In looking over my scrap and travel books, I find a Mozart festival January, 1879, with "Don Juan," "Belmont e Constanza," "Figaro," &c., with Schelpner, Wiegand, Wilt, Pielke, Schreiber, Röss, Loevy, in Leipzig. Later on one with Rosa Sucher and Reicher Kinderman. A "Glück Feier," with "Armida," "Orpheus," "Iphigenia in Aulis" and "Alceste," November, 1879, with tenors Lederer, De Basch, Clara Riegler, the tenor Ernst, and in 1874 "Don Juan" and others, with Eugen Gura, Mählknecht, Peschka-Leutner, Gutschbach (later Mrs. Otto Lessman) and Rebling (quite a noted mime). Such is the yearly food of the Leipziger public. Right on the next page of my book I find Prague National Theatre Operatic Mozart Festival and Weimar Mozart Festspiel. Let us have more Mozart! The master himself frequently was amused that people thought "he shook all that he created, so to say, out of his sleeves." His letters to his father concerning the character of "Osmin" demonstrate that he carried his creations with him in a well nigh complete inception in his brain before putting them on paper. The composer had a great dislike to the tremolo. He once said: "It is contrary to nature to tremolo intentionally, for the human voice vibrates as it were in a tremolo of beauty. We imitate it on instruments, but to increase that natural tremolo is not beautiful." In defense of his ideas he writes to his sister: "I would like to write a book, a critique with note examples, but, nota bene! not over my name." He treated the great dramatic polyphonic ensemble in an unparalleled manner. Before his time ensemble was merely attempted.

In dedicating his six string quartets to Haydn he writes: "They are, it is true, the fruit of long, tedious study." Mozart was born 135 years ago—January 27, 1756. He was a serious child. His father wrote him in later life, "Thou wert so serious of visage when seated at the clavier that none dared to play a prank with thee." At the age of eleven he wrote his first opera, at twelve his first mass; at fourteen he was concertmaster. When fourteen years old he also wrote his "Mithridates" (1768), performed on twenty successive occasions. In 1777 he became acquainted with Gluck, and the result of that great man's influence may be traced in "Idomeneo" (1780). In 1781 moved from Salzburg to Vienna; 1782 married Constanze Weber, wrote in that same year "The Abduction from the Seraglio;" or, "Belmont and Constanza." In 1786 he wrote "Figaro's Wedding." This is the most prominent example of the distinguished conversational opera tinged with wit, irony and humor, and standing on a much higher plane than the opera buffa. In gratitude to Prague, which city received his "Figaro" with rapture, he wrote for them "Don Juan," 1787. Then followed the "Cosi fan tutti," "Titus" and "Magic Flute." The "Cosi" is the last and highest realization of the old Italian masters' ideal of the buffa. The ensemble in this work is a revelation. The majestic overture to "Titus," ringing out as it were at the opening to the classic via triumphalis, presents Amadeus in a new light. The silly Schikaneder expected a big operetta in "The Magic Flute" and was blessed with a magnum opus—the arch copstone of Mozart's versatility. Only thirty-five years was the grand master active and produced right really great music dramas. He dissolved the discord of this world's strife into the concord of eternal celestial harmony one hour after midnight, December 5, 1791—Centenary, December 5, 1891.

Touching upon the popular tradition that Mozart was an immoral man, I may say that his belief was like that of Lessing, "What shall I seek in this world, if I cannot seek God therein." An ardent Catholic, he was nevertheless an enthusiastic Freemason. The Greeks demanded of music the balance of the soul, and Hauptmann tells us that when a Mozart opera was announced in Cassel, "the whole populace seemed elated, as though anticipating a festive occasion." The home of Mozart, overlooking the brown Moldau, was on the hill of Kosoheez, in Salzburg. It was a modest home, and one chamber—with lofty chimney, stew pans within the same, the opposite side occupied by a clavier, in the centre a large black table surrounded by seats of pleated straw—served as kitchen, dining room and parlor. From the bastions of the grand old fortress Hohe Festung, Salzburg, one can see the little house where he was born in the Getreide Gasse, the weird and ghostly Capuziner mountain, with its caves in the cliff, and the roman-

tic graveyard at its foot, wherein Nannerl (Fredrika), Wolfgang's idolized sister, lies beside his mother. Paul Count Waldersee, in his brochure on Jahn's great biography, and the Köchel and Breitkopf & Härtel complete catalogue (their complete Palestrina is likewise a glorious achievement) says "his manuscripts are all written with rare clearness and correctness of detail." He tells much that is rare about the firstling fruits of genius, "Apollo et Hyacinthus," "Bastien et Bastienne," a charming musical pastelle, "Ascanio in Alba," and "Il Re Pastore;" the latter is published in score. The first was written for a school festival and took place on May 13, 1767, being interlarded as prologus, chorus primus, and chorus secundus, &c., in between the tragedy "Clementia Croesi."

The fiorituri are eminently Italian. The demise of "Hyacinthus" with the recitative, "O Pater! mors est acerba! Genitor! ah, Vale!" is, however, already in the later vein of Mozart's best style. "Bastien et Bastienne" is an entrancing idyl, a quarrel between two lovers. The girl takes a magician, "Colas," into her confidence. (The work is in the vein of the then still new Weisse or Hiller *Singspiel* or operetta.) The overture is an *intrada* pastoral with a bagpipe pedal point. A peculiar comic air, "Diggi, daggi, schurry, murry," of the rascal "Colas," reminds us of "Osmin" and "Papageno" of later origin.



ANNA BURCK.

This work was only heard in Mozart's youth in private circles, but is quite a grateful gem of primitive comedy. The theatric serenade, "Ascanio in Alba," written for the wedding of the Archduke Ferdinand with the Duchess Marie Beatrice d'Este (October 17, 1791), accompanied the opera of Hasse of like name. Mozart's work eclipsed his rivals, who generously ejaculated, "Questo ragazzo cifara dimenticar tutti!" (This boy will cause all to be forgotten). Another pleasing work was the little "La Finta Semplice," in one of the arias of which, "Cosa ha mai la donna," the remarkable independent treatment of the fagotts has often been emphasized.

The only other youthful dramatic work to notice is the spiritual singing play, "The Obligation of the First and Principal Commandment," in which the correcting hand of the father has been plainly discerned. When we further state that the first mass was written in 1768, the last in 1780, all in the first period of his activity, it will readily be conceded that Mozart's youth was infinitely more productive than that of any other master, Wagner included.

We now come, after labyrinthine meanderings, to the real object of this letter—"Don Giovanni"—written as a compliment for the good people of Prague in 1787 (thirty-one years old). A remarkable year this for art and literature, as Dr. Ketterborn wrote in the Boston "Home Journal" in November, 1887: "Schiller went to Weimar and gave 'Don Carlos,' Herder wrote 'History of Humanity,' Em. Kant his 'Critique of Pure Reason,' Weiland his 'Lucian,' Goethe sent from Rome his 'Tasso,' 'Iphigenia' and 'Roman Elegies,' Gluck died a few days after the première of 'Don Juan,' Haydn wrote his Oxford Symphony and Beethoven came to Mozart as a seventeen year old boy and enthused the master; Cimarosa, Passiello and Salieri, Hiller, Schenk and Dittersdorf were all busy on the stage." On the evening of October 29 Mozart approached the harpsichord to conduct the overture written only the night before the production and played at first sight. We all have read the famous story of the boy's prodigious memory in writing

down Allegri's "Miserere" in Rome after a single hearing and of his facile work in writing a puzzle canon in five minutes. His "Don Juan" feat was supplying the trumpet and timpani parts from memory at rehearsal. The opera failed in Vienna, "it being no food for the teeth of his Viennese," as the Kaiser Franz II. ejaculated, to which Wolfgang returned, "Give them only time to chew it!" The first performance in America was in New York in 1825, in the presence of Da Ponte (librettist of both "Figaro" and "Don Juan").

The characters in this, the noblest music drama ever penned, are most startlingly diversified. The distinguished rake, of courage; the daredevil master is coupled with the servile, cowardly "Leporello." The venerable and subsequently ghostly "Comthur," the elegant "Elvira" and impassioned "Donna Anna," the noble and dignified gentleman, "Ottavio," contrast with the natty peasant girl, "Zerlina," and the *bauernhafter* chump "Masetto." Faure as "Don Juan," Formes as "Leporello," Vogl as "Don Ottavio," Schroeder-Devrient as "Donna Anna," Lucca as "Zerlina," would be a fine cast or rôle roster. The work is famous for its superb ensembles. The lovely and melodious duet with "Zerlina," "La ci darem," the two lively duets, "Don Juan" and "Leporello," the positively inspired terzet of "Don Juan," "Leporello" and "Elvira,"

the quartet and trio of the masks, the two great finales, the tragic duel scene, the immortal sextet, are all of the highest fame, and each is probably unequaled in its particular line. The arias are heavenly in their beauty. "Mi tradi il scellerato," the "register" aria of "Leporello," the two euphonious arias for "Zerlina," into which the poet certainly must surely have infused his own passion, and the two tuneful and soulful arias for "Ottavio" are unsurpassed in musical literature. The whole score was written in a very few months of 1787 and was the greatest triumph of achievement any musician ever accomplished. The story of Garcia—when the work was receiving such a poor first representation in New York, going to the front of the stage, drawing his sword, crying out that "it was a shame to ruin a master work in such a scandalous way," and obliging all to begin the first finale over again and keep well together—is a familiar one. (Malibran and Viardot, his daughters, were in the cast.)

Mozart was buried in the St. Marx God's acre of Vienna, in the poor quarter, and a modest monument was erected (largely by Liszt) on the supposed spot. The precise location of his grave, like that of Bach's, next the old St. Peter's Church in Leipzig, is lost. The two fine performances of the requiem for the Mozart Monument Fund, by Mr. Gericke, in Boston, April, 1888, will be remembered by many. They were the most perfect performances of any sacred work of his in America. To this event may now be added the Chicago centenary performance of "Don Giovanni."

"Rigoletto" was a complete fizzle to a miserably small house. "Martha" was likewise but poorly attended. Van Zandt was quite pleasing therein, but in "Mignon" she made a most decided failure, being absolutely incompetent to invest the rôle with any interest save that of vocal execution, and that at times highly faulty. Lehmann, as "Filenä," was heavy, clumsy, and sang the polacca dreadfully.

The orchestra in "Mignon" was disgracefully unsteady. From the overture, which was quasi inebriato, to finale it was ever uncertain.

It is generally conceded that the opera season has not been educative, for at "Sonnambula" (two), "Dinorah," "Orpheus," "Martha," "Rigoletto," "Mignon," the houses were most infinitesimally small. There are at the very least computation 5,000 music students attending the numerous conservatories and colleges of Chicago, and at \$3 to \$1.50 very few of them have derived any benefit from the opera. Our managers should adopt the generous European custom of admitting students, professors and teachers bearing cards of identification, after the first act, at a merely nominal price. Thus all houses would be full, poor students would have a chance and artists would be singing to an enthusiastic and discriminative audience rather than to empty benches. But hélas! no danger of any such philanthropic as well as common sense move on the part of managers. They will, forsooth, hardly deign to present a press ticket unless they are sure that the recipient will not "write what is bad about them."

## TOPICS OF THE TIME.

- A. Sunday closing of the fair.
- B. The possibility of the art department of the fair being a failure, as artists of Europe show a disposition to hang back rather than come forward.
- C. The approaching artists' convention at Washington convened for the purpose of soliciting the repeal of the customs duties on works of art. Success to it!
- D. Why shall we not have a fine concert palace à la Trocadéro, capable of holding multitudes, rather than a little pigmy hall as proposed.
- E. The absurd move of the commissioners toward placing the educational department in the machinery hall!

We trust that America will not be made the laughing stock of all nations by any such move.

F. The very interesting books of the great American sculptor Story, "Roba di Roma" and "Chats in a Studio" on account of the stay of Julian Story here (husband of Miss Emma Eames). I am reading the "Roba di Roma," which is a most fascinating book. His speaking at length of the national tendency of the Italians to sing while at work or play has caused me to notice that not once have I heard a tune from an opera hummed or whistled on the streets during this opera season. Truly we are a staid people and take our opera without enthusiasm and maintain a discreet silence afterward as to any melodic impression made upon us.

G. The latest scheme for the "fair" is that of Steele Mackaye, but lately returned from Europe—viz., a \$1,500,000 opera house 400x600 feet in Jackson Park, with Rubinstein and other notabilities. Nothing is decided as yet, but by all means let us have a worthy concert hall, opera and art building!

H. "Immodesty at the Opera," as it is double headed by one or more papers, i. e., *découverts toilettes* as worn by the pink of fashion, is raising quite a ripple. I must confess that those reporters have seen more shocking things at the Auditorium than I have, and I have attended regularly, and as a rule keep my eyes open. An occasional crank will exist, even in an angelic atmosphere, *et voilà, c'est tout!* Is it generally known that the movement out of which the Auditorium grew was the (Peck) Mapleson opera season six years ago? Great profits accrued therefrom. "Faust" drew an audience of 11,100 people (eleven thousand), fifty horses were on the stage in the soldiers' chorus. It was a big circus, I tell you.

The greatest "Norma" in the memories of Chicago people is either Palmieri or Singer. How nice it must be to be a Polish nobleman, independent and able to hold your thumb down on an irascible little impresario; further to draw with your brother \$3,500 *gage* per appearance.

Grau says that Albani, Lehmann, Van Zandt, Eames, Scalchi, all draw \$1,000 per night, and he complains that the public run after big casts. Well, they certainly will not run after cold Arctic chestnuts.

First complete production "Cavalleria Rusticana," with the full and original orchestral score.

The fire and *elan* of the music took the work through. Vianesi for once completely forgot his calm, easy chair methods, and the result was the orchestral triumph of the season. Eames as "Santuzza" did infinitely better than in any of her other appearances. She seemed to have lived herself into the rôle, and there was a lissome, tigerish unrest about her that greatly enhanced her excellent singing. Her gestures, however, are sadly *faux*, the constant elevation of the arms becoming *de trop*, as does the vehement arm extension by its frequent re-occurrence. She is improving, however, steadily. Her second "Elsa" was much better than her first, and it leads one to suspect that either she has found a coach here who is doing good work or has been under the weather and change of climate. The "Lola" of Scalchi was roughly and rudely drawn, but the meeting of the two did not, evidently, fulfill all the possibilities of that situation.

The "Turridu" of Valero was an admirable creation from a dramatic point of view, but his voice is weak and thin, even if pleasing, and Eames simply drowned him out in their ensemble. Camera also made but little of the whip cracking entry of "Alfo," as did "Turridu" miss his great chance in his drinking song. I could not help wishing that Lehmann, Ravogli and De Reszké had been billed for the principals. The strangely effective and tragically illuminative choruses were admirably sung, the intonation and entries being firm and vigorous. This shows the result of proper rehearsals. The work could scarce be recognized as the same given by the Hawk Company a few weeks ago, Montariel being the only satisfactory feature. I heard noble possibilities of expansion and growth in that sarcastic and cynical score, a feature even pervading the peculiar double entendre title. When that man grips with his intellectual forceps a mightier theme than we shall have the man of originality of the near future. He has the Teutonic breadth of style, the Wagnerian power of consequential climaxing, the Italian gift of melody, the French terseness, polish and epigrammatic *esprit*. He reminds me of Bizet in many ways. That music is far above that subject; wait until Mascagni has a theme worthy of his mettle.

Master strokes of dramatic effectiveness are the four invective strokes reiterated in the intermezzo, that strange bizarre *mélange* of regret, remorse, repentance and revenge. The powerful introduction of the trouble between the men (by the brass), and the subsequent tender-hooked suspense. The fitful interchange of tonalities of diverse hues, showing either the most studious and inventive harmonist, or, better still, an innate originality. If the latter, then I firmly believe that Mascagni has it in him to be the man of the operatic near future. The terrific tension of the last few bars during the enacting of the tragedy behind the scenes was actually like a battery turned onto one's spine. The work, as an entirety, was given with honest, earnest enthusiasm, but strange to say

that, although the intermezzo and the two usual hits in solos were encored, not a hand was raised at the close.

The audience did not seem to really fully appreciate the fresh and fiery genius in it. Either the composer has studied the masters diligently or he has paid but little attention to them in composing. Who shall say? I must frankly confess that I was carried away, and I believe and trust that the man has a future—because I like to get to bed sometimes before 12:30 A. M.

Surely it was intended to enhance the novelty by giving us that abominably vulgar first act of "Traviata." Oh, that torturing, that maddening piccolo!

Albani outdid herself, however, in much unexpected brilliancy. She was as the glittering prima of fifteen years ago. The house rose at her to a man and gave her an ovation. Her trill, her exquisite cadenzas, were as perfect as ever they were. It is with sincere pleasure that I chronicle her great success on this particular occasion.

Oh, Giuseppe! how ashamed the author of "Otello" or "Aida" must be of that "Traviata." I would fain believe that now you would with Pasquin say of that work:

Great were the sums once paid to poets for singing  
How much will you, O Paul! give me to be silent?

GALA MOZART CELEBRATION "DON JUAN."—Saturday (I mean Sunday, 1:30 A. M.), just returned from the Auditorium. Boxes empty; house barely two-thirds full, no enthusiasm; alas, alas! grand Mozart; thy pellucid airs and purely musical effects, unsupported by weight of tonal avoidupois, are too pure for modernity. I will acknowledge that those tiresome, dry recitatives with piano require the patience of a saint in the auditor. Coletti was everything that a "Juan" should not be vocally, but his acting carries him through. His tremolo or vibrato is becoming seemingly worse and worse. Fancy the piquant and yet withal soulful serenade without a hand for it. Edouard de Reszké was a capital "Leporello," save that he invariably was master of the scene where he should have been man. I have a preference for him in other rôles rather than in this. Lehmann was a most dramatic and impassioned "Donna Anna," but it seems to me that her voice is becoming harsh, and she with difficulty "strikes a softer measure." She was warmly recalled. Sofia Ravogli as "Elvira" was as cold and pulseless as in "Orfeo."

Kalisch has improved, and his two beautiful airs as "Octavio" were smoothly sung and, *gemüthsvooll*, in the true Mozart spirit. Van Zandt made a dainty and coquettish "Zerlina," but the "La ci darem" duo I never, never heard more vilely rendered than by Coletti and Van Zandt. Serbolini was not in good voice and did not show to as good advantage vocally as he did as "Herald" in "Lo-hengrin." I do not like the "Comthur done" in dull gray. The supper scene was lifeless as to the first part. How I did wish that Eugen Gura or Otto Schelper were on for "Juan!" Rinaldini was sufficiently nobody to suit "Masetto's" part. The orchestra was anything but brilliant. It was indeed by far the very worst and most discreditable work they have done. There, now, the murder is out! I was most bitterly disappointed in the whole performance, and I have heard it infinitely better played in Weimar, Mannheim, Leipzig or even Darmstadt or Karlsruhe.

The moving finger writes, and having writ,  
Moves on; nor all your piety nor wit  
Can lure it back to cancel half a line,  
Nor all your tears wipe out a word of it.

I have just read the December (second number) of "Music," a monthly magazine. This commendable enterprise merits the fullest measure of success, and may its life be long, useful and honorable as its birth. George P. Up-ton, a veteran in criticism, here presents the claims of that matchless boon to the West, the Newberry Library (musical department) for respect, and it is to be ardently desired that the Chicago critics will make use of the advantage. A terse résumé of vocal method at the Italian opera by Frederic W. Root indorses the generally formed opinions in many respects—*e. g.*, writing of Eames and Van Zandt: "Their singing displays numberless graces of execution and phrasing, but always in the way that these would be done upon an instrument—with one unvarying quality of tone. Shades of emotion do not show in the sound of their voices. Their voices may be likened to a beautiful face which it is a pleasure to look upon, but which exhibits very little change of expression."

In a somewhat dogmatic and assertive view he further adds: "But when the most is said that can be adduced against the method of these artists, one who knows anything about the subject must still concede that they are great singers, and standards of criticism which pronounce otherwise should be revised."

The science in the musical department of the Columbian Fair, by "W. S. B. M.," places that important matter clearly before the public, and in truth the end aimed at is great and will elevate us musically by a decade. It is impossible to speak of all the contributions, so let every musician and amateur read *per se*. In January we are promised "Plato's Position with Reference to Art, and to Music in particular," by Mr. Carl Belling. This kind of writing must benefit the intellectual standing of our profession.

W. WAUGH LAUDER.

## Anna Burch.

AN excellent likeness of the well-known and talented young soprano, Mrs. Anna Burch, is in the present issue of THE MUSICAL COURIER.

Mrs. Burch, from being comparatively unknown, upon her appearance last season at the Lenox Lyceum concerts of Mr. Theodore Thomas, and with Mr. Walter Damrosch and the Symphony Orchestra, was at once placed in a leading position among the best of oratorio and concert singers. This position was maintained in the tour of the famous English baritone, Mr. Charles Santley, in which her success was instant, great and unvarying.

SOME PRESS NOTICES.

Lenox Lyceum, November 5, 1890. Artists: Mr. Franz Rummel, Theodore Reichmann and Mrs. Anna Burch.—"Elle est charmante, this newly discovered soprano planet, who is just peeping over the metropolitan musical horizon. Her singing of Mendelssohn's 'Inefice' was that of an artist."—MUSICAL COURIER.

Wiske Italian Concert, Academy of Music, Brooklyn, January 30, 1891. Artists: Miss Helen Dudley Campbell, Campanini, Del Puente, Max Bendix and Mrs. Anna Burch; Mortimer Wiske conductor.—"Campanini was, of course, encored, and Mrs. Burch was recalled five times after the Verdi 'Ave Maria.'"—New York "Herald."

Massenet's "Eve," by the New York Chorus Society, February 5, 1891.—"The soprano part was sung by Mrs. Anna Burch, a young and comely soprano, whose fresh voice, excellent style and musical phrasing are worthy of all praise. She sang her numbers in true artistic fashion."—New York "Tribune."

"La Damnation de Faust" (Berlioz), Metropolitan Opera House, February 3, 1891. Artists: Andreas Dippel, Emil Fischer and Mrs. Anna Burch; Walter Damrosch conductor.—"Of the soloists but one was a comparative stranger, and she quickly found favor and friends for her sympathetic voice and quiet, unostentatious way of using it. Mrs. Burch's voice is telling and sweet, and her enunciation delightfully clear."—New York "Herald."

Farewell concert of Mr. Charles Santley, Chickering Hall, May 4, 1891. Artists: Charles Santley, Miss Dora Becker and Mrs. Anna Burch.—"Mrs. Burch sang two charming songs of Oscar Weill's, Wicked's 'Heart's Springtime,' with exhilarating freshness and brilliancy, and Grieg's weird and lovely 'First Meeting,' which afforded her the opportunity of displaying the exceeding loveliness of her mezzo voice."—New York "World."

## Boston Symphony Orchestra.

THE second concert of our Boston guests on

Tuesday evening of last week showed Chickering Hall crowded to the very doors and the large, fashionable audience was just as appreciative as it was enthusiastic. The applause, moreover, was thoroughly deserved, the New York "Herald" to the contrary notwithstanding, for a finer, all around orchestral performance of a most interesting and well balanced program New York has rarely witnessed.

The evening's proceedings opened with Richard Strauss' latest symphonic poem, "Don Juan." The novelty shows even more than any other of the young composer-conductor's works the influence of the ultra modern school, and in fact, in point of the exterior garb of the work, the orchestration. Strauss at the same time that he utilizes to the fullest the advances made by Wagner and Berlioz, innovates and at times even improves upon them. This he succeeds in doing by a novel way of transposing the entire orchestra into the very highest positions. The string orchestra, notably the double basses, which at one time climb up to high B natural, the clarinets, the horns, all are employed in the very top limits of their compass, and this new device, continually and consistently carried through, gives to Strauss' orchestration a brilliancy, nay enchanting splendor, which has the charm of fresh and most vivid colors seen in the very brightest light.

The general *facture* is also most skillful in the use of most unexpected enharmonic changes; but not all of the discords introduced are of pleasing effect; some of them are indeed more startling than beautiful. If "Don Juan" is thus especially interesting to the listener who has an ear and understanding for the technical part of composition, it cannot be asserted that the imagination is in like proportion satisfied by the thematic material invented, or rather not invented, by Strauss. They have all learned, these young German composers, how to drape their ideas with the silk and satin of Wagner's gorgeous garb of orchestration, but his fecund ideas they lack. Strauss at least refrains from bodily stealing Wagner's themes, but those which he substitutes are neither very original nor are they important or dramatic enough to portray what they intend to illustrate. The opening section in E major has indeed the flavor of freshness and directness of purpose, but this rush soon subsides and the entire middle episodes in G minor-major, although interestingly worked out, are devoid of inspiration and musical ideas.

The performance of this most difficult work was a marvel of finish and rhythmic precision, and gave Mr. Nikisch a chance for the advantageous display of his fine musical temperament, of which he was not slow to avail himself to the fullest extent.

That loveliest of all musical torsos, the Schubert unfinished symphony, also received at his hands the most loving and careful treatment, for which in turn he had to bow his acknowledgments to sincere applause after each of the two movements.

As for the "Meistersinger" Vorspiel, the writer has never before, with the sole exception of a performance under Richard Wagner's own baton, heard this polyphonic masterpiece more plastically played. It was a marvel of clear and thoroughly musical interpretation, and the tempo



was one of stateliness without the slightest dragging. The woodwind did some admirable work in this number.

The soloist was Mr. Alwin Schroeder, late first violoncellist of the Leipzig Gewandhaus orchestra. He fully justified and sustained the great reputation which preceded him by playing the Volkmann A minor 'cello concerto in a most artistic and musicianly manner. Although commending the technic of his instrument to a degree of virtuosity, he never displays it as such, but, like the true artist he is, uses it as a means to an end. Mr. Schroeder was warmly applauded, not the least so by his own colleagues of the Boston Symphony Orchestra, among whom a praiseworthy *esprit de corps* seems to prevail.

## THE RACONTEUR.

"And the noise in the pool at noon excels my piano."

—Emily Dickinson.

"The wretched tinkler called a piano, which tries at the whole orchestra and murders every instrument in the attempt, is like our modern civilization—a tuning and a diminishing of individuals for an insipid harmony."—George Meredith.

THE first very Walt Whitman-ish sentence is from Emily Dickinson's letters to Thomas Wentworth Higginson, and it keys exactly my present mood, which is not, gentle reader, cynical indifference to music—that mood, praised be Apollo, has gone for ever—but rather a groping after a music more spiritual than is made on the piano, a putting forth imaginative tentacles to feel, taste, touch an art that I fear exists only in the shadowy recesses of my inner consciousness. And yet that same consciousness gives a premonitory quiver when it encounters a rhythmical nature such as Emily Dickinson, who had a delicacy of expression like Chopin's—she was a New England Chopin—a Chopin living in the bleak-soul-unfavorable conditions of the Yankee atmosphere, and her soul, timidly ardent and coy in color, repressed itself within the bounds of a few shyly passionate phrases that are as fragmentary as Sappho's, but nearly as precious. How unlike Marie Bashkirtseff's morbid vanity is the following bit of fluent inquiry:

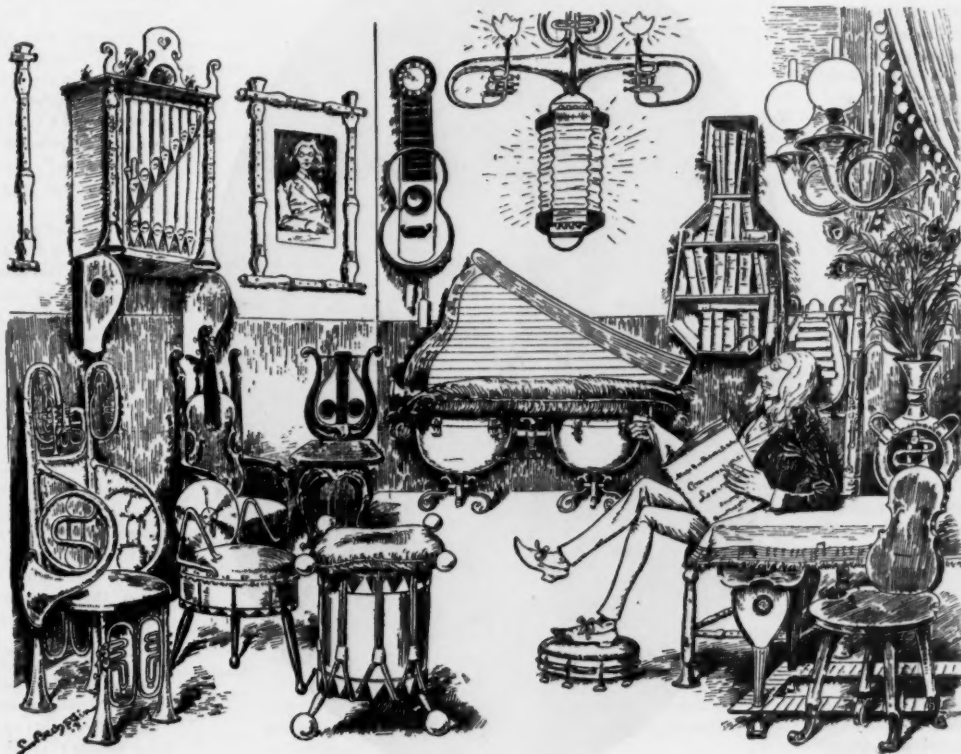
I'm nobody! Who are you?  
Are you nobody, too?  
Then there's a pair of us—don't tell!  
They'd banish us, you know.  
How dreary to be somebody!  
How public, like a frog,  
To tell your name the livelong day  
To an admiring bog!

Indeed there are times when I sicken of the all too garish glitter of the virtuoso life, and wonder how a sane being can go on a platform before gaping hundreds and lay bare his soul as he never could in speech—expose his weaknesses, his moral shallowness, his effeminacy, or his harsh brutality. All those things I hear, and am perhaps morbid myself for a critic who listens with his psychological ear sharpened, grows abnormally keen, and hears often what the virtuoso would rather have left unsaid. Is the rushing torrent, the impetuous tumbling cascade, the only beautiful side to nature? Those inviting drip haunted pools where one's heart uncloses and lets that other self—that soul *doppelgänger*—out to breathe in the open and to say, "Here I am—look at me; I'm looking at you; come, let us know each other better." Is not such a place also beautiful and soothing? Chopin wrote stormy etudes and polonaises, but he bared his heart more in his nocturnes and preludes, so I beg of you a truce from the concert room with people huddled together like sheep, watching a man or woman trying to skeletonize their inner natures. It may be art, but it is very sad nevertheless. Or perhaps it is the over subtilizing of expression and the departure from healthy ideal that makes me feel the morbidity of all this, and yet as I write those words, "healthy ideals," I think of roast beef or Alfred Grünfeld. I fancy after all I prefer morbidity, diseased chords of the thirty-ninth and Vladimir de Pachmann to healthy C major piano players and Kalkbrenner rondos.

I met Pachmann the other night and he performed on himself a genuine Pachmann recital for an hour. What

is the difference whether a man talks or plays? Pachmann is a virtuoso even when he drinks Würzburger beer (though without vanity my *doppelgriffen* technic in Würzburger is better than Vlad's) and the man is as funny as a jabberwock with whiskers. In company with many others at Chickering Hall last week I enjoyed the spectacle of the little imp vigorously applauding after the Volkmann 'cello concerto. "Bravo l'orchestre!" called out Vlad, for the accompaniment was beautifully played. He does not admire personally Arthur Nikisch, and he took this extremely subtle manner of showing it. The orchestra appreciated it anyhow. I can't exactly remember the details of the story, but it happened in Baltimore at Mr. Knabe's house. Mr. Nikisch made a remark to the effect that "a little more pepper and salt" would improve Mr. de Pachmann's playing. Mr. de Pachmann suggested in a roundabout way that Mr. Nikisch's terpsichorean abilities would shine to better advantage in the ballroom than before the conductor's stand—all of which was very unkind and unladlike. I am going to christen De Pachmann the "Klavierfee" or, *anglicized*, the "fairy of the piano," for he has a gossamer personality which, with his diaphanous intellect, gives the man a zephyr-like coloring (not on his beard, however), which renders him quite unique. I know that he is unique when he sits down to play the Chopin etudes and mazurkas.

A funny story indeed I heard about him the other night. He saw an advertisement in the newspapers of a



RACONTEUR AT HOME.

lady who offered to give piano lessons for 25 cents. Mr. de Pachmann, virtuoso, became Mr. Nobody, an anxious pupil, and visited the low priced teacher and took a lesson. It must have been a funny sight to see the little man with feigned stiff fingers learning a Chopin valse. "You have been taught very badly," said the teacher severely. "I know it," meekly said Pachmann, "but I began too late." Then he paid his quarter and gave the teacher his card. It may have meant nothing to her after all. What surprises me is how he could control himself so long. How that teacher would have been surprised if he had given his little Muscovite yell and dashed off into the D flat valse in double thirds and sixths!

I was delighted at W. W. Story's, the poet sculptor, defense of versatility in artists. It is called "A Contemporary Criticism," in which one of the characters attacks Raffaele for his many sidedness:

Then why, too, will he try so many things?  
Instead of sticking to one single art,  
He must be studying music, twanging strings  
And writing sonnets, with their "heart and dart."  
Lately he's setting up for architect  
And planning palaces; and, as I learn,  
Has made a statue—every art in turn,  
Like Leonardo (and you recollect,  
How with his many arts even he was wrecked),  
But if he failed, what can this youth expect?

But, later, this he says:

Yet it seems to me  
All arts are one—all branches on one tree;  
All fingers, as it were, upon one hand,  
You ask me to be thumb alone, but pray,

Rest of the answering fingers nature planned,  
Is not the hand deformed for work or play?  
Or rather take, to illustrate my thought,  
Music, the only art to science wrought,  
The ideal art that underlies the whole,  
Interprets all, and is of all the soul.  
Each art is, so to speak, a separate tone;  
The perfect chord results from all in one.  
Strike one, and as its last vibrations die,  
Listen—from all the other tones a cry  
Wails forth, half longing and half prophecy.  
So does the complement, the hint, the germ  
Of every art within the other lie,  
And in their inner essence all unite;  
For what is melody but fluid form,  
Or form but fixed and stationed melody?  
Colors are but the silent chords of light,  
Touched by the painter into tone and key  
And harmonized in every changeable hue.  
So colors live in sound—the trumpet blows  
Its scarlet and the flute its tender blue;  
The perfect statue, in its pale repose,  
Has for the soul a melody divine,  
That lingers, dreaming, round each subtle line,  
And stills the gazer, lest its charm he lose.  
So rhythmic words, strung by the poet, own  
Music and form and color—every sense  
Rhymes with the rest; 'tis in the means alone  
The various arts receive their difference.

Life is too short perfection to attain,  
We all are maimed; and do the best we can  
Each trade deforms us with the overstrain  
Of some too favored faculty or sense,  
O'er fostered at the other's vast expense.

Yet why should one art be the  
other's bane?  
The perfect artist should be perfect man.  
Oh! let at least our theory be grand,  
To make a whole man, not to train a hand;  
Rearing our temple, let it be our pride  
Nought to neglect, but build with patient care  
A perfect temple, finished everywhere,  
And not a mere façade with one good side.

But please remember of the famous names  
Who is there hath confined him to one art?  
Giotto, Da Vinci or Orcagna. No;  
Or our great living master, Angelo—  
These are whole men, whose rounded knowledge shames  
Our narrow study of a single part;  
Not merely painters, dwarfed in all their aims,  
But men who painted, builded, carved and wrote  
Whole diapasons—not a separate note.

Oh, what a noble championing of catholicity of culture! And how many times will I have to entreat, beg and cry out at the dull narrowness of musicians' lives—the want of intellectual sympathy and everlasting technical routine? *Cui bono*, the trombone meets me on the street. I say, "Wie

gehts." He, "So, la la," and he passes on reading the "Bierblatt," and so it goes.

"Man has lost his dignity, but art has saved it and preserved it for him in expressive marbles. Truth still lives in fiction, and from the copy the original will be restored," says Schiller, but I despair of even a Schiller driving idealism into the average musician. "Milton," said Charles Lamb, "almost requires a solemn service of music to be played before you enter upon him. But he brings his music, to which who listens had need bring docile thoughts and purged ears." But what kind of minds do most musicians bring to the performance of the music of such kindred geniuses as Beethoven and Bach? Alas! candor compels me to say that pinocle and gossip is the medium through which we hear much of the classics. If I keep on I'll have the whole Aschenbroedel Verein after me soon, so I'll change the subject.

I struck the following nugget in the Emerson lode recently:

"People are always talking about originality; but what do they mean? As soon as we are born the world begins to work upon us; and this goes on to the end. And after all, what can we call our own except energy, strength and will?"

Bear this in mind, ye fanatics who search continually for resemblance among the themes of the great composers. Treatment, my children, is everything. You all remember what Gustav Flaubert said on that head? Suppose twenty composers orchestrate the C major common chord,



will it sound just like the opening of Wagner's "Meistersinger?"

Speaking of the "Meistersinger" prelude reminds me of the extraordinary analytical performance it received at the hands of Mr. Nikisch the other night. Frankly, despite the fact that I heard more in the work than I ever did before in my life, I didn't like it. The colors were not painted so broadly and the impression of massiveness was absent. I saw too much of the anatomy and not enough of surface effects. Therein lies the difference twixt Seidl and Nikisch. Seidl makes another picture for me when he reads the prelude. There is less finish but more nature, more spontaneity, less virtuosity but more heart. In a word, more Wagner and less orchestral technic. I say this despite tradition, for tradition favors Nikisch's interpretation as being like Wagner's. It struck me more as being Von Bülow's, particularly the tempo of the woodwind episode.

But then that woodwind! Was there ever anything so lusciously woody as the choir in the Boston Symphony Orchestra? Its fagotte has a tone as sarcastically lugubrious as William M. Evarts' nose.

Speaking of Seidl, isn't the picture of him excellent in this week's issue? I see many Seidl heads, but they never do the worthy Kapellmeister justice. Either they look hopelessly "Dutch" (and he is a Hungarian, and don't you forget it—Eljen "Hunyadi Janos") or else they make him look as if he tried to be a jaunty American, and you know Seidl and jauntiness don't gee. The "old man's" face is a study that few have solved, for masculine as is the brow and forceful as is the expression the lower part of the face is feminine. "He looks like his mother," was the criticism of a man who saw him for the first time, and there is a curious "something" that hovers about the corners of the lips that defies reproduction in a photograph, though it has been admirably caught in the heroic bust of the great Wagner conductor done by Clío Hinton.

Well, he has captured the conservative element after all, and as conductor of the Philharmonic Society he has made the success of his successful career. He isn't Thomas, Thomas is in Chicago; he isn't Nikisch, Nikisch is in Boston; he's just Anton Seidl, there are none like him; so here's to his health and a renewal of the old gubernatorial question that agitated the North and South Carolinas.

What is this I hear about a young and fiery four eyed violin virtuoso whose devotion to a great coloratura soprano has been the theme of conversation in Pittsburgh? The theme would be well set off with double counterpoint, methinks.

I found Paderewski in the artists' room off the Madison Square Garden concert room after one of his recitals week before last, busily writing his name for the benefit of the bevy of good looking autograph hunters who were storming the fortress of his personality with their beseechings and importunities. The great artist was amiability itself and refused no appeal, though it must have taxed his good nature to the utmost, as he had first played a most trying program, and his secretary, Mr. Hugo Goerlitz, was employed in putting tiny slips of court plaster on the tips of his technique bruised fingers.

"Ah! THE MUSICAL COURIER," said Paderewski smilingly, as his orange aureole of hair tumbled over his eyes, and then he was all animation and talked vigorously. He does not know whether he likes America or not, as he has only been around in Philadelphia. In this city he spends his time practicing the piano, sleeping, smoking cigarettes and appearing in public. Naturally I asked him if he admired the harbor and the Statue of Liberty, but received an evasive answer to the effect that the Steinway pianos are the best in the world. I realized that here was a votary of art for art's sake, one to whom the ordinary sights and scenes of life were not of paramount interest, so I tacked in another direction.

"And the New York girls?" I queried. "They are all beautiful," he replied and lighted a fresh cigarette. Then I knew that a supreme mastery of the piano did not preclude diplomatic gifts of the highest order.

Instead of Paderewski being a "study in old gold" he is a study in new greenbacks, for, while the globe is certainly infested with piano players, a pianist who can command a cool \$1,000 a performance is as rare as a humming bird in sheol. In Warsaw, whence Thaddeus of novel fame emanated, Paderewski studied and played, first eager for the honors of a composer; but finding his fingers supple and his brain subtle he craved to play the rôle of the virtuoso, and aided by an iron will and that wonderful shade

of hair he emerged later as a full fledged piano virtuoso, and has reaped glory, shekels and renown.

The pecuniary side of the question has simply been record breaking, for his eleven last performances in London cleared over \$12,000—a sum to make even a Patti reflect.

Paderewski laughs like a boy, enjoys a game of billiards, is amazed at the technique of the American bartender, particularly at the same gentleman's artistic blending of a gin cocktail, and he is an excellent mimic to boot. Master of a half dozen languages he is also master of the wit of a half dozen nations, and he possesses the supple nature of the Slav—that nature which extorts so much from you and gives so little in return but amiability.

His success in Boston has been immense.

I firmly believe he hypnotizes his audiences.

He has an imitator at Tony Pastor's—a gaunt, red haired individual with flute-like legs, who plays in a most extravagant manner.

One of his tricks is to play the A minor arpeggio up the keyboard very rapidly, and fairly accurately at that, and when he reaches the last A on the piano to go rolling off the stool, turn flip-flaps and cart wheels with his hair all



CLARA POOLE.

on end, and when he arrives at the footlights he screams, "Ladies and gentlemen, that discounts Paddywhiskers!"

I heard several funny stories about Seidl lately. A lady went to his house with her daughter and asked the amiable conductor to try the girl's voice.

He didn't know them at all, but the mother horrified him as they went by pressing a \$1 bill into his hands for his services. He didn't take it.

Another lady who wished to have her voice tried and not liking the pitch of Mr. Seidl's grand had the nerve and audacity to send a tuner to his house and have it tuned down before he was out of bed one morning. When she called at the hour assigned her Mr. Seidl seated himself at the piano and struck one chord and said "Hello!"

"Oh, I've had the pitch lowered, Mr. Seidl; the high pitch didn't suit my voice," said the dame, very sweetly.

Mr. Seidl softly said, "Goddamernverung," by Wagner, of course.

Here are two Wagner jokes, newly orchestrated: *Punch* contains a cartoon of a German talking to the hostess of a house about music. The lady observes: "I did not know you were a musician, Herr Müller." When the reply comes: "Ach, no Got vorbit, I am a Wagnerian."

Mrs. Heyday (to orchestra leader at summer hotel): "What was that long, dreary thing you just played?"

Leader: "Dot vos from Vogner." Mrs. Heyday: "It was not beautiful at all." Leader: "Id was not intended to be."

Did you notice the cough coda in the "Don Juan" of Strauss at the Nikisch concert? There was a pause—an impressive one—after a shrieking sforzanda climax, and then somebody gave a discreet pulmonic cough. It sent a shiver over my technic.

Considering that I try so hard to make you believe I hate music, the picture of my living room rather belies my assertions. Isn't it a lovely abode of harmony? And then the portrait of myself is wonderfully like. My chin, truly, has the diffidence of a poached egg, not to mention my rhythmic hair. It delights me to offer so lifelike a self presentment to my many admirers.

I can't refrain from appropriating J. L. Ford's story from "Puck" several weeks ago. It is very clever. W. J. Henderson, of the "Times," who is jealous of Paderewski because I called his hair "old gold," for he claims the like color (I'm positively afraid to meet Sumner Salter, whom I also hear is devoured with jealousy of Paderewski's patent color)—well, Mr. Henderson wrote a very funny story in last week's "Puck," which I advise you to read. It is called "A Modern Hans Sach," and is decidedly a modern transposition of the "Meistersinger." Here is Ford's story, with apologies to "Puck":

HOW A FIDDLER ACTUALLY PLAYED FOR A BENEFIT.

High up in the very heart of the Helicon range, on a narrow grassy ledge which looks down on the fertile Grecian valley, the bandits stopped and unbound their prisoner.

"Is it true," inquired the swarthy chief of the robbers "that you are Signor Tarrarum, the fiddler?"

The prisoner's lip curled in haughty scorn, then a smile of pity crept over his face, and, taking the chieftain by the wrist, he led him to an open space among the trees; then, standing in the full blaze of the noontide sun, he smote his breast with his right hand, and exclaimed in ringing tones:

"I am Tarrarum, the only, the great, the matchless violinist!"

"It is evident," rejoined the robber, "that you are a musician; but if you are the great Tarrarum, then prove it by taking your violin and giving us a sample of your skill."

"Under the following conditions," rejoined the violinist. "First of all, you must announce my name in larger type than any of the others; and on the three sheet posters it must be in letters at least a foot high. I must have a carriage to and from the opera house; and, finally, you must deposit 20,000 drachmas before I put rosin on my bow."

"But," exclaimed the astonished robber, "there will be no advertisements or posters, and there is not a carriage nearer than the one we took you out of two hours ago. You are merely to play for our benefit that you may regain your liberty."

"What!" shrieked the violinist; "play for a benefit? Never! You forget, sir, that you are not dealing with an ordinary bandit, but with a musician—and a violinist at that."

The robber's cheek grew dark with rage. "Away with him!" he cried. "Bind him to yon funeral pyre and apply the torch!"

A score of willing hands seized the musician and bound him to the stake, while the chief himself stood ready with a blazing torch.

"Remember," cried the undaunted Tarrarum in ringing tones, "that I die true to the principles of the Musical Union. I have not played at a benefit."

At this moment one of the members of the band stepped forward and said to the chief: "Stay one moment! It is years since we have heard any good music, because the prices are so high that no ordinary bandit can afford to buy a ticket. I was a fiddler myself once—years ago—ere I repented of my evil ways and became a thief. I alone know how to break this man's haughty spirit."

The chieftain stood one side, and his subordinate took from beneath his cloak a copy of the *Daily Risotto* and began to read:

"At the concert last evening, Signor Trankadillo, Rome's favorite violinist, once more proved himself to be the matchless artist that he is—"

"It's a lie!" shrieked the captive, writhing in agony; "the man is no artist! He cannot play! I alone am Rome's favorite violinist!"

"Silence!" roared the chief. "Continue!"

"Signor Trankadillo's rendition of the sonata in E flat was received with storms of enthusiasm, and he was twice recalled by the delighted populace."

"Enough!" moaned the unhappy prisoner at this juncture. "Stop this inhuman torture! Unloose these bonds and I will play for you, though henceforth I must roam the earth an outcast from the Musical Union."

He played the sonata in E flat with such exquisite feeling that even the wind seemed to die away that the leaves might listen in every spray to the divine harmony. Then, clasping his violin close to his broken heart, he started off down the mountain side and disappeared from sight forever.

For the first time in the history of the world a fiddler had played for a benefit.

### Paderewski's Piano Compositions.

HERE am I, a German musician, rusticating in old Virginia these last eight years, in Southwest Virginia, the Switzerland of the South, one of the loveliest spots on God's earth, where one might well exclaim with "Mignon" (Thomas, not Goethe's, Mignon) "C'est là où je voudrais vivre, aimer et mourir!" It is true I feed on old recollections, but I never once cast a longing look of regret back to former city life; and the "retinacula urbis," of which Cicero made light, the attractions and wonders of great cities, like New York, London, Paris, Berlin, exercise no alluring power over my simple, rusticated mind, thinking the freedom and independence of charming country life far preferable, thoroughly enjoying plenty of elbow room, reveling in the beauties of nature and drawing inspiration from her never ceasing sources! But when I read the accounts of Paderewski's wonderful achievements on the piano in THE MUSICAL COURIER of November 25, I laid the journal down with a sigh and for the first time during my rural existence I wished I was in New York, solely to hear him; for the vivid eye and ear picture of the great pianist, as drawn in glowing colors by Mr. Huneker in THE MUSICAL COURIER, so far from satisfying my lively imagination, only sharpened my curiosity tenfold and raised in me the strongest desire to make a pilgrimage in the near Christmas vacation to this great prophet in our art and listen to his message and revelations. In Paderewski the composer I have taken a special interest for many years, startled at the outset with the originality, excellence and a particular charm of his compositions. I am not acquainted with his orchestral compositions, but very well with nearly all his piano compositions (except the latest), and with regard to these I beg to protest against the very scanty praise meted out to them by the musical press, and against the lack of appreciation or even recognition by the musical profession. I will maintain that Paderewski is as eminent as a composer for the piano as he is as a virtuoso and artist on this instrument—nay, more so, inasmuch as composing is of greater value than playing, and that he ought to be ranked among the foremost contemporary piano composers, side by side with such masters as Brahms, Grieg, Gade, Jensen, Hiller, Rubinstein, Raff, Moszkowski, Tschalkowsky, Schytte, Nicodé, Godard, Saint-Saëns and Brassin, Sgambati, De Wilm, Huber, &c., and that, young as he is, he promises to accomplish yet greater things!

How dare I come to the fore as a critic? First, because I am unbiased, never having published a single composition of my own, too proud to swell the immense number of mediocre and inferior composers; secondly, because I have labored fourteen years in America in the cause of good piano music; thirdly, because universality (or versatility) in music is my specialty.

I am a civilized—I beg your pardon, naturalized—American citizen, and a little self praise after all is so national—natural, I meant to say. I may therefore be forgiven if I boast that I have taken a wider survey of piano composition of all times, schools and nations than perhaps any other of my honored brethren in the musical profession! My lists of graded piano music are the most extensive and complete that have ever appeared in any musical journal. Moreover, one of the leading music sellers and publishers in America once used my written piano music repertory expressly for his orders of stock from Leipzig.

After this preamble, revenons à Paderewski. In 1887 I mentioned the Theme and Var. op. 11, by Paderewski, in one of those very lists alluded to, and among the compositions of highest and most difficult grade in the classical style; the same year and three times afterward I studied the op. 11 with some of my most advanced pupils, graduates in music. But I have no doubt that I was the first and only teacher then who introduced this admirable composition in his lessons, and I am positive that it never has been on any concert program of public artists in America. This Theme and Var. by Paderewski is superior to any other modern production in this form of composition; it is equal to Mendelssohn's Variations sérieuses, op. 54, and the variations by R. Schumann, op. 13, would probably surpass it in originality of conception and other points of merit, if not that very theme in op. 13, as Schumann himself confesses, had been borrowed from somebody else. (See Schumann's biography by Wasielewski, page 137). If, therefore, originality goes for much, the palm is to be given to Paderewski, whose beautiful theme is original.

Now, this very Theme varié, op. 11, Paderewski has omitted in the Saturday afternoon concert, November 21,

in new Music Hall, although it was on the program, "for some reason or other."

Was this reason modesty? Not likely. Was it momentary fatigue, for this piece taxes the strength and endurance of the player? Perhaps. Or that he bethought himself then and there that he had better introduce his minor productions first, saving the best for a later opportunity? Very likely. I am not much of a mind reader, but I should not be surprised if this modest composer and amiable artist had been advised by real friends and well wishers to suppress this very piece, his masterpiece, so as not to provoke the ire of the "American composer." Terrible is the green eyed monster envy and jealousy!

The "American composer," allied to the press, is a formidable opponent. He has, indeed, sense enough to know that he is not qualified to enter the ranks for a tournament with the invincible virtuoso and artist Paderewski; and so he cheerfully applauds until his hands blister, as long as Paderewski does not come too forward on his own ground of "composition!" "American composition," like "home manufacturing," is the cry in these times of tariff policy! The American piano repertory is forever—with a liberal sprinkling of American compositions—Bach, Beethoven; Beethoven, Bach; Liszt, Chopin; Chopin, Liszt; sometimes Schubert, Mendelssohn, Schumann. They are no competitors, "sie stehen zu hoch und hehr!"; but when do we find the names of the above named contemporary piano composers on our artists' programs, and in our teachers' courses? Music, like all sciences and arts, is cosmopolitan; it is the common property (*Gemeingut*) of all nations of the civilized world. Music compositions need not, like foreign literary works, translation into the mother tongue; it is a universal language, fitting all tongues. Verily, there ought to be the liveliest exchange of productions of art between the different countries, and, as far as I am aware, the better American compositions for the piano are very favorably received in Europe, but not vice versa, and this conduct of American musicians looks very much like envy and what the Germans call "Brod-neid." There is no mincing the matter. Many geniuses in Europe are constantly adding new and valuable additions to our wealth of excellent piano music; it is a disgrace if they are almost ignored in musical America. It is the paramount duty of us American musicians to look out for every new light which appears on the musical horizon, to keep ourselves "au fait" with all novelties of merit, without prejudice or, worse, petty feelings—testing all and choosing the best. Now, space does not permit me to let every one of Paderewski's compositions here pass the review, or to enter into a detailed criticism and thorough analysis of a single one. Suffice it to mention a few. "Chant du Voyageur," op. 8, No. 3, is a beautiful lyrical bit, suiting a twilight mood; it is touchingly eloquent, with a tender resignation and an ineffable gentleness of suffering. To this "Il Penseroso," the scherzino, op. 10, No. 3, might serve as the "L'Allegro" (sidepiece); it begins in menuet-like rhythm, classical style, in which indeed—like also E. d'Albert, another rising genius—Paderewski excels. In spite of the scherzino title the piece drifts into momentary melancholy, soon, however, dispelled by more lively phrases, and it ends charmingly humorous.

The Menuet, op. 14, No. 1, might have been written by Haydn or Mozart, for its captivating, child-like simplicity, grace and naïveté; I prefer it to Mozart's menuet edited by Schulhoff.

Of Paderewski's masterpiece, the Thème varié, op. 11, I have remarked already that its soulful, plaintive, chant-like theme is entirely original, if originality is the great desideratum. I must confess myself tired of the super critics, who are forever clamoring for originality as the prime requisite of good composition, and for the lack of it sometimes, rejecting what in every other respect is excellent. How is absolute originality possible now, after composing has been going on, even for the piano, for over two hundred years, and as every new composer has to form himself after all his illustrious predecessors as on so many models? The philosopher J. Stuart Mill even dreads exhaustion of the possible combinations of the seven sounds in music! One mind inspires another, not to imitation, but to new creation all its own; emitting beautiful sparks itself it kindles another's flame! Bach drew his inspiration from somewhere; he no doubt with the first parts of his organ Toccata and Fantasia in G minor gave Beethoven the idea for the first movements of some of his grandest sonatas; and also to Mendelssohn for his introductions in op. 14 and op. 22.

Now, it is true that the Var. II., III. and notably VII. in Paderewski's Thème varié are—in a much improved and developed form—shaped somewhat after the model of the Gavot varié by old Rameau; but does this circumstance detract one whit from their beauty and effectiveness, applied as they are to the improvisation on an entirely original theme? Apart from these three variations the piece contains certain rhythms, modulations and effective manners of varying the theme, which I have never met with anywhere else, and which seem to me absolutely novel and unique.

After much that is light and graceful the composer

strikes a more serious chord in the forcible Maestoso Variation V., relieved again, first by the charming changes (*Wechselspiel*) hither and thither, Var. VI., and the quaint, humorous Var. VII. and VIII., until he rises to a great height of inspiration, approaching the sublime in the last variations and fugue.

In the mysterious Var. XI. a brooding storm is gradually surging up and swelling into fury; the wind moans and whistles (Var. XII. glissando) through the broken cloisters and the roofless aisle of a ruined church, such as the scattered Gothic splendors of Holyrood Abbey in Scotland. It is the hour of midnight. The storm wind wakens the dead; the graves emit from their gaping wombs a ghastly crowd of skeletons, who at once seize each other and whirl around passionately in a brief "Danse Macabre" (Var. XIII.) rattling their bones and stamping the rhythm with their bony heels on the stone pavement!

Suddenly these dancers stop and harken to the long drawn echoes which the howling wind raises from the organ loft, from the ghost of the long departed organ; an awful, solemn, long drawn sound, a voice as if of conscience torturing the condemned souls, bewailing lost innocence, lost religion, lost honor; vices, crimes, guilt committed (Var. XIV.). Then all is adjusted and finds its equipoise in the precise form of the fugue (last variation, a climax, a master stroke of genius not surpassed by the jubilant, triumphant finale in Schumann's var.), calm is restored, new hope awakened; Justice and Mercy throned together side by side in heaven!

Nay, do not withhold this thy best effort in composition, sweet musician Paderewski! Let us hear it and every one of thy lofty inspirations! Who so able and fitted to introduce and interpret them as the author himself—the master mind who conceived them? Never mind the "American composer;" he must stand or fall by his own merits! There are thousands of musicians and talented dilettantes in America who will neither harden their hearts nor deafen their ears, nor obstruct their mind against the understanding of thy beautiful, ideal tone poems.

DR. H. H. HAAS.

### Clara Poole.

CLARA POOLE is now the best known of all American contraltos, and for several seasons has enjoyed a most brilliant continuous series of successes, such as is seldom achieved by any prima donna. She is easily the most famous and artistic contralto in this country, and the steady stage experience she has enjoyed during the beginning of her career as an operatic star adds to the rare qualities of her rich and sympathetic voice and admirable method an easy grace on the concert stage, which enhances the pleasure of her faultless singing.

Mrs. Poole is a native of classic Boston, where she studied first with Mrs. Rudersdorff and made her first appearance at the age of fifteen in concert with Camilla Urso and then with Remenyi and Clara Louise Kellogg.

In 1885 she went to Paris and studied under De la Grange, then to Italy for instruction under the great maestro Giulio Moretti. She sang leading mezzo-soprano and contralto rôles, filling many important engagements, and singing in most of the Italian operas. She received flattering offers from the great baritone, Maurel, to sing Italian opera in Paris, and one from St. Petersburg to sing with the famous tenor Massini, but her previous engagements prevented their acceptance.

While under engagement for Turin her services were secured as prima donna contralto and mezzo-soprano of the National Opera Company. Mrs. Poole's great success in the leading dramatic contralto and mezzo-soprano rôles of that organization's repertoire is well known.

At the seventy-fifth anniversary of the Handel and Haydn Society of Boston, in 1890, Mrs. Poole was selected as the representative American contralto soloist for their festival.

Mrs. Poole was also the leading contralto soloist for three successive seasons of the Worcester Musical Association, singing in all of their most important works, an honor only before accorded to one other singer, *i. e.*, Miss Anna Louise Cary. This season she has any number of offers and engagements, among which may be mentioned New York, Boston, Brooklyn, Montreal, Philadelphia, Cincinnati, Indianapolis, Columbus as the principal ones.

**Lectures Worth Listening To.**—A series of lectures on musical subjects will be delivered during the winter at the Viennese University, *viz.*, on "The History of Opera in Italy and France," by Hanslick; on "The Influence of Antique Art upon the Development of Music," by Max Dietz; and on "Harmony," by Anton Bruckner.

**Sale of Wagner Autographs.**—Some interesting letters by Richard Wagner were recently placed under the hammer by the firm of Liepmannsohn, of Berlin, including one dated March, 1847, directed to Josef Kittl, the Prague Capellmeister, who set to music Wagner's libretto "Die Franzosen vor Nizza," and another addressed to Ambros, the eminent music historian, wherein he regrets his inability to produce at the Dresden Hof-Theatre an opera, "Zamora," by Stephen Heller.



## Counterpoint with a Soul.

STOPPING for a second to speak to a friend in the foyer of the Metropolitan Opera House one night last winter, a sudden gust of cold surprise swept across my mind. I overheard the voice of a man whom I knew to be a lover of all music from Bach to Tchaikowsky, a musical antiquarian of no small learning and an executive musician of home satisfying accomplishment, declaring that Richard Wagner was unskilled in counterpoint. I stood silent and motionless for an instant, while through the crannies of the closed doors leading into the saffron hued auditorium ebbed the tones of the orchestra sounding the prelude to "Die Meistersinger." And I heard—so did he, unless his ear was choked by prejudice—three themes moving simultaneously and without discord.

As I passed around the foyer to that holy side door through which the Gotham scribes go to sit at the feet of genius, I thought: "There is counterpoint and counterpoint. Here is a man who knows Bach's 'Well Tempered Clavichord' better than I know the Lord's Prayer, but who does not recognize Wagner's counterpoint. That man is, so far as counterpoint is concerned, behind the age. He is lingering on the borders of the seventeenth century, and he says in his heart that there is no counterpoint without a fugue."

A man who fails to perceive the glory of contemporaneous counterpoint misconceives the whole spirit of musical history. As God made man out of the dust of the earth, so have the masters of the nineteenth century made music out of the dust of the Middle Ages. Away back in the twelfth century we see as through a glass darkly a horde of students thronging the streets of Paris and swallowing, in a mad and dyspepsia defying manner, all kinds of learning in scraps and lumps, without order, without system. The University of Paris and the Cathedral of Notre Dame, the latter glorified throughout Christendom as a well of architectural beauty undefiled, the former celebrated, even by Pope Alexander I., as "a tree of life in an earthly paradise," were their objective points. Out of the throng of scholars, quacks, students and roysterers there breaks upon our vision one earnest, industrious musician, Jean Perotin, striving to find some laws by which tones could be made to proceed in an orderly manner.

Evidently a man of method—an orderly, peaceable, mechanical, plodding sort of person was this Jean Perotin. Perhaps he did not work out the musical problem of imitation, but he is the first who left a record of it in his writings. If you would find it, seek for it in his "Posuadutorium" between the eighty-first and ninety-second bars. So much for Perotin. What happened next? His successors took up this business of imitation, and in a few short years developed double counterpoint. Well, 500 years rolled away and counterpoint had passed the period of mechanical development and reached the loftiest heights of ecclesiastical expression. Orlando Lasso and Palestrina built great Gothic temples of music that will stand longer than St. Peter's or Westminster Abbey. But still counterpoint meant canon and fugue. Then came the birth of opera at the Palazzo Bardi, and music awoke to know that her mission on earth was not only to sing man's love of God, but his love of women, his fear, his hate, his hope, his despair—in short the awful content of his limitless soul.

Did counterpoint die? Not at all. But there grew up in our glorious art a new kind of counterpoint, undreamed of by Nicolas Gombert and Claude Goudimel, a free, untrammelled counterpoint, which breaks upon us in unexpected places to-day in all kinds of works, from the humblest to the greatest. Listen to that solemn melody that begins the allegretto of Beethoven's seventh symphony. Presently as it continues to throb, with its pulsating rhythm, there enters the broad pathetic song of the 'celli—another melody set over and against the first. It is not a canon, it is not a fugue; but it is counterpoint—even Dr. Johannes de Mevira, of the Paris University, would have passed it as *contrapunctus a penna*. It is modern counterpoint; counterpoint not for itself but for an ulterior purpose, the one great, glorious purpose of modern music, to express the soul of man. Up and down the scale of musical excellence you find it. Turn to Delibes' "Najla" waltz. There never was a truer piece of counterpoint written in the days of Josquin des Prés than that 'cello melody that glides in beneath the principal theme of the first strings, like a new dancer come upon the ballroom floor.

And as for Richard Wagner, how could his system of *Leit motiven* exist for ten consecutive measures had it not been for the labors of those cloistered scholiasts of the Middle Ages, building note against note like ants heaping up sand?

The very body of Wagner's music is counterpoint, free counterpoint, not canon and fugue. And it is counterpoint

with a soul in it, for every time two or more themes sound simultaneously the orchestra becomes so eloquent with rich meanings that its utterance throbs upon the air like the magnetism of love. It was a happy time for the tone art when in the autumn days of the fifteenth century the folk song wooed and won the fugue.—W. J. Henderson in Boston "Musical Herald."

## William R. Chapman.

LITTLE need of telling the readers of THE MUSICAL COURIER that William R. Chapman's energetic features are reproduced in this issue. This popular conductor, who is the epitome of all that is enterprising mentally and musical active, is known to everyone. His labors every season instead of growing lighter are becoming heavier. Just think of the new works he will produce this season in his various societies: Dvorak's "Patriotic Hymn," Bendel's "Water Sprite," a new setting by Dudley Buck of Tennyson's "Blow Bugle, Blow," S. G. Pratt's "The Incas' Farewell," H. H. Huss' "Ave Maria," and a "Sanctus," by W. R. Chapman.

Perhaps the best idea of Mr. Chapman's irrepressible activity is given in the following narrative from the pen of a newspaper man, who caught the electrical conductor on



W. R. CHAPMAN.

a train, the only place where he has to keep quiet. It reads as follows:

I met Mr. William R. Chapman, the popular choral conductor, the other day, and as we were flying along in the Chicago limited toward Poughkeepsie, he gave me a little idea of the extent and prospects of his winter's work.

He was en route to his new club in Poughkeepsie, a second Rubinstein, which includes some of the Vassar girls, but is principally composed of the musical society ladies of this pretty city. Miss Julia Alexander, an excellent vocal teacher there, was instrumental in organizing the club and getting Mr. Chapman to come there; and Mrs. Clement Gaines, Mrs. W. R. Innis, the Misses Myers, Miss Harriette Wheeler and others have been untiring in their efforts and zeal. The result is that a most satisfactory organization has been effected, and the promise for most enjoyable concerts this season is given with every surety of success. From Poughkeepsie Mr. Chapman continues up the valley to Kingston, where he conducts the Kingston Philharmonic Society, a most successful and prosperous musical organization. Mr. Chapman was the conductor last year, and they engaged the services of the best solo artists of our metropolis, also doing most effective choral work. The prospects this year are for growth and prosperity with still greater achievements.

Mr. Chapman is a man who inspires one with a peculiar magnetism and enthusiasm, and his own energy and ability are so untiring that he is certain of success. One of his pet societies is the Melopola, of Plainfield. This was organized for and by him and comprises the best social element of Plainfield. The concerts are given in the beautiful new Casino, and last season each concert night was a gala occasion. The musical ability of the club is excellent, and their soloists were always artists of merit.

Of his clubs in the city it was not necessary for Mr. Chapman to say much. They are so well known and form

so important a part of the season's musical attractions that they need no further praise or comment. Mr. Chapman has, however, made an important change this year, and will give all his concerts in the new Music Hall. This gives more seating capacity and enables the increase of the subscription list. Chickering Hall was not large enough for the demand. Application for membership can be sent to Mr. Chapman or the secretaries.

Perhaps Mr. Chapman's favorite club may be considered to be the Rubinstein, as it is composed of fair women. We can hardly be surprised. The work of this club has been eminently successful and the concerts most delightful. Like a reception as well as a concert—for the intermission means a good time on the stage with the singers, and as the concerts are always by subscription they are most select socially. The Metropolitan Musical Society have given their concerts heretofore in the Opera House, but they now follow the others to the new hall, and will give their first concert there in January with a miscellaneous program of glees and part songs. This society numbers 200 mixed voices, and is augmented for special occasions by the out of town societies under Mr. Chapman's direction.

The Musurgia, composed of male voices, was Mr. Chapman's first choral success in New York, and takes a high rank with similar organizations. Comparisons are odious, but the work done by the Musurgia under this able conductor has been progressive and excellent. Their concerts have always been musical treats, and the members are full of interest and energy. They opened the season with a concert, November 24, at the new Music Hall.

Mr. Chapman also conducts the New Rochelle Choral Club, a prosperous little society in that delightful suburb, and with his church choir quartet and chorus at the Madison Avenue Reformed Church he manages to keep busy every hour of every day. I was surprised at the amount of railway travel which he takes each week to accomplish his work. He is a marvel to me of energy and enterprise. No wonder he succeeds so well when his whole time, attention and strength are so completely given to his life work.

Mr. Chapman has a grand opportunity in combining his out of town societies with the M. M. S. for festival occasions, and thus controls the largest chorus in the country. He brought all together for the performance of "The Captivity" last spring. This strength of forces is a great power for him and enables him to produce any work he desires, as the necessary voice material is all at his command.

Mr. Chapman has already engaged the following artists for his concerts and is negotiating for others: Mrs. Ritter-Goetze, Miss Mary Howe, Miss Olive Fremstadt, Mr. Galassi, Mr. W. H. Rieger, Mr. C. J. Bushnell, Mr. F. C. Hilliard, Mr. Brodsky, Mr. Richard Arnold, Mr. Ferdinand Sinzig, Mr. H. Q. Tucker, Mr. and Mrs. De Pachmann.

Here is a list of some of the well-known names connected with the Metropolitan Musical Society, the biggest enterprise engineered by Mr. Chapman:

President—Mr. John E. Parsons, 30 East Thirty-sixth street.

Vice-Presidents—Mr. Robert Hoe, 11 East Thirty-sixth street; Mr. J. Seaver Page, 101 Fulton street.

Treasurer—Mr. F. W. Devoe, 101 Fulton street.

Secretary—Mr. Frederick M. Frohisher, 346 Broadway.

Musical Director—Mr. William R. Chapman, Fordham, N. Y.

Executive Committee—Mrs. Arthur Murray Dodge, Mrs. William R. Chapman, Mr. George A. Meyer, Mr. Thomas M. Prentice.

Board of Patrons—Hon. Edward Cooper, Mr. Andrew Carnegie, Mr. William E. Dodge, Mr. E. Francis Hyde, Mr. D. Willis James, Mr. Morris K. Jesup, Mr. Thomas L. James, Dr. Thomas M. Markoe, Mr. Whitelaw Reid, Mr. Anson Phelps Stokes, Mr. George F. Stone, Mr. John S. Kennedy, Mr. George W. Smith, Mr. J. H. Hankinson, Mrs. W. Lanman Bull, Mrs. F. C. Bowman, Mrs. Julius Catlin, Mrs. Chauncey M. Depew, Mrs. Amos Cutting, Mrs. F. R. Couderc, Mrs. George C. Clark, Mr. Joseph H. Choate, Mrs. Grover Cleveland, Mrs. Ben Ali Haggin, Mrs. R. Duncan Harris, Mrs. Oliver Harriman, Mrs. Richard Irvin, Jr., Mrs. O. B. Jennings, Mrs. Alex. T. Leith, Mrs. Chas. C. Pomeroy, Mrs. Lawrence Turnure, Mrs. Edward Winslow, Mrs. William C. Whitney, Mrs. Frederick Hunting Howell.

Bex Holders—Mr. J. D. Archbold, Mr. M. C. D. Borden, Mr. W. H. Beadleston, Mr. G. K. Clarke, Jr., Mr. Switz Condé, Mr. Edmund J. Coffin, Jr., Mr. C. F. Chickering, Mrs. Wm. T. Cochran, Mr. W. R. Chapman, Mrs. M. E. Cox, Mrs. Arthur M. Dodge, Mrs. G. W. Dibble, Mrs. Wm. Gilbert Davies, Mr. Norman W. Dodge, Mr. C. H. Ditson, Mr. Wm. E. Dodge, Mr. Fredk. W. Devoe, Mr. George J. Gould, Mrs. Walter S. Gurnee, Mrs. Jacob Hess, Mr. Robert Hoe, Mrs. Theodore Havemeyer, Mr. E. Francis Hyde, Mrs. Reuben Hoyt, Mrs. Frederick Hunting Howell, Mrs. B. W. Horton, Mr. David B. Ivison, Mr. D. Willis James, Mrs. Morris K. Jesup, Mrs. O. B. Jennings, Mrs. A. D. Juilliard, Mrs. John S. Kennedy, Mr. James Lounsbury, Mr. Henry Meyer, Mr. George A. Meyer, Dr. Thomas M. Markoe, Mrs. John P. Munn, Mr. John E. Parsons, Mr. J. Seaver Page, Mr. H. A. Rogers, Mr. Charles Runyon, Mr. George R. Sheldon, Mr. Anson Phelps Stokes, Mr. Wm. P. St. John, Mr. G. Schirmer, Mr. Edward Schell, Mrs. J. R. Skidmore, Mrs. Elliott F. Shepard, Mrs. Stokes, Mr. Max Vogrich, Miss M. D. Van Winkle, Mrs. Helen Van Emburgh, Mr. Wm. A. Wheelock, Mr. A. W. Woodhull, Mr. Washington Wilson.

Special stress must be laid on the names of Mrs. Arthur Murray Dodge and Mr. F. W. Devoe, both workers of the same inexhaustible calibre as Mr. Chapman.

If Mr. Chapman's physique stands the strain of his unremitting labors, he will eventually be leading concerts in Tacoma.

**Smareglia's "Schut."**—The young composer of "The Vassal of Szigeth," Antonio Smareglia, has completed the score of a lyrical drama, "Corcil Schut," the libretto by Luigi Illica, which has been accepted for performance at the Imperial Opera of Vienna.

## Breitkopf &amp; Härtel,

At No. 15 East Seventeenth Street, New York.

It was with great satisfaction that we reported the opening of an American house by Breitkopf & Härtel. The good wishes extended to the young branch of the old firm are being fulfilled. They do a very successful and satisfactory business. In bringing out their novelties they pay special attention to our American market and we find among them a number of English editions of cantatas. Among others there is the "Reformation Cantata," by Albert Becker, which will be performed with a chorus of 500 voices by the Apollo Musical Club, of Chicago, on April 4; also the "Cantata Op. 50," by A. Becker, to be sung at the Cincinnati May Festival. Both the vocal scores now before us are samples of excellent workmanship and we will especially mention as a departure in the right direction the evidence of good judgment as to price. They will be sold at a reasonable figure, the "Reformation Cantata" being placed at \$1, and the "Cantata Op. 50," at 75 cents.

There is, furthermore, Albert Becker's "Sacred Dialogue," a short cantata for solos and chorus, with organ accompaniment, which was recently sung by St. Francis Xavier's College, and will no doubt find many admirers.

A. Becker is one of the most highly gifted composers.

Some of his other works are:

Op. 16, Mass in B flat minor; op. 27, Adagio, for violin and organ; op. 52, Phantasy for organ.

Of his songs (op. 4, 6, 7, 8, 13, 14, 15, 48 and 51) a selected number will be published with English words in the near future.

Another composer whose work Breitkopf & Härtel had the good judgment to add to their catalogue is Edgar Tinel. When last in Europe we had the good fortune to meet this composer of the broad school of Catholic Church music, and to attend a performance of his "Franciscus." There is not now another composer living who could reach such powerful and overwhelming effects in sacred music as Tinel.

An overture for orchestra alone, "Polyeuct," just published, was performed by Van der Stucken's orchestra on December 13 in the Arion concert. It is a pity that a public performance of this work is not announced yet, but we hope it will soon be presented to us.

"Lay of the Poppies" (Mohnblumen) is the title of a lyric poem for tenor solo, mixed chorus and orchestra.

Julius von Beliczay, J. G. Edward Stehle and Emil Dethier are also among Breitkopf's composers. Of Beliczay the "Illustrirte Zeitung" says, under date of October 31: "The last St. Gallen Festival (October 16) has been celebrated in St. Gallen (Switzerland) by a performance of Beliczay's mass in F, which has met with a thorough success under Kapellmeister Stehle's baton."

Stehle himself and his compositions are well known. His "Vineta" and his "Legend of Saint Cecilia" have been performed in Europe repeatedly, and are now forming part of the concert programs at Mayence, Cologne, Berlin, &c.

We mention below some of the more prominent publications of the past year:

## VOCAL MUSIC.

*Opera*.—"Eddystone," by Ad. Wallnöfer. Composed after a novel by W. Jensen (vocal score, \$5), the first performance of which last year in Prague was a great success.

*Songs*.—Three books of songs, with English and German words, by the late Otto Dresel (Boston).

H. Zöllner, director of the New York Liederkrantz, op. 54, five love songs (German and English), 8vo, \$1.

H. Loewe, eight "Jugendlieder." Published for the first time (German words). These songs were composed when the great ballad singer was a boy of fourteen, and in their charming, simple and melodious style will be of highest interest to every Loewe admirer.

Wallnöfer, op. 42. Three songs for mezzo-soprano (English and German), 75 cents.

*Choruses, Operas, &c.*—Max Bruch, op. 54. Songs for solos and mixed quartet, from Heine's "Siechentrost," with accompaniment of piano and violin (score and parts, \$3.75), especially fit for chamber music and soirées.

R. Wagner's "Tristan and Isolde." Vocal score, with English and German words.

Jadassohn, "Singing Tutor" (Gesangsschule), English and German text (\$1.50).

## INSTRUMENTAL MUSIC.

A new string quartet in D by C. Reinecke (op. 211, score and parts \$3.75), and one by G. Roberti (\$4). A selection of arrangements from classic composers for two violins and piano by A. Moffat (from 50 to 75 cents a piece). For violin solo a study work, "School of Velocity," by W. Ruhl, in three books (each \$1.50). Another splendid work for violin by Rich. Scholz (op. 3), "Schule des vollständigen Lagenspiels," a progressive series of studies in all positions (\$1.50).

*Violin and Piano*.—E. Walter, Cavatine (90 cents). Op. 2, three sonatas (75 cents). Götz, op. 2, three easy pieces, complete, \$1.90. Singly: March, 75 cents; Romance, 40 cents; Rondo, 90 cents.

*For Cello*.—Canzone, op. 55, by Max Bruch, with orchestra or piano accompaniment (the same also published for violin, alto or clarinet and piano). Two new works for cello and piano by Julius Klengel: Op. 26, Six pieces, and op. 27, Caprice in D. A cello school by Ph. Roth (\$2), who is now a resident of the United

States and well known by his "Guide" (Cello Führer), published some time ago.

*Harp*.—An interesting work for chamber music is a new Trio (op. 2), by H. Trneček, for violin, cello and harp. The "Orchester Studien" by Schueker, and those by Tombo are being used by almost every earnest harp student. The latest publication in music for harp is six short studies by W. Posse (\$1.25).

*Organ*.—A second volume to Habert's "Organ Method" (op. 16), which might be welcome to those who appreciate the merits of the first book.

## PIANO MUSIC.

*Solo*.—Kühner, "Etuden Schule." A complete series of etudes of every style and description. Twelve books, each, \$1.50.

Tyson-Wolff, op. 50. Thirty-five "Gesangs Studien." (A pendant to Thalberg's "L'Art de Chanter sur le Piano"). Three books, \$1.50 each.

Schneider, R. L., op. 11. Stretching Studies. Two books, each \$1.

Op. 12. Studies for the Thumb. Three books, each, 75 cents.

Bach, "The Well Tempered Clavichord," newly revised by R. Franz and O. Dresel. Two books, \$1.50. This is the most elegant edition of the "Wohltemperirte Klavier" we have ever seen. It is a real treat for the eye to read such clear, wide spaced and faultless engraving and print like this.

*Four Hands*.—J. Armand, op. 7. Two easy sonatas (without octaves), each, \$1.

H. Hofmann, op. 109. Six duets, "Zum Wiegenfeste." Two books, each, \$1.50.

*Two Pianos, Four Hands*.—J. Knorr, op. 8. Variations and Fugue on a Russian air, \$2.50.

L. C. Wolf, op. 24, Phantasiesstück, \$2.50.

## "BREITKOPF EDITION."

On the last page of their catalogue "Breitkopf Edition" we find a collection, "Youths' Library." These are music books nicely bound in blue boards, and well fitted for gifts or presents. We mention especially:

"Our Favorites" (Unsere Lieblinge), for piano solo, four books..... each. \$1.50  
The same for four hands..... 2.50  
The same for violin and piano, three books..... 2.50  
The same for bells and piano, three books..... 2.50  
The same for two violins..... 1.50  
The same for harmonium..... 2.00

Sunday music, for the piano, arranged by E. Pauer, three books..... each 2.00

Förster, Musical Picture Book, for piano..... 1.00

The same for piano and violin..... 2.00

Dietel, twelve songs without words, for piano and violin, two books..... each .75

Reinecke, children's songs (English translation from the famous German "Kinderlieder")..... 1.25

The "Breitkopf Edition," in its present appearance, is equal to any of the so-called cheap editions, and includes the best names as revisers of classic music.

We are glad to see by President Harrison's Message to Congress that German publishers soon will have their works protected from reprint by an agreement now being negotiated between Germany and the United States.

## Eugene Weiner,

OUR readers will recognize the portrait of Mr. Eugene Weiner, the well-known flutist, an original member of the Philharmonic Club, and to-day its leading spirit, its director. His face is familiar to all who have attended the grand orchestral performances of the Phil-



DIRECTOR OF THE NEW YORK PHILHARMONIC CLUB.

harmonic Society, Dr. Damrosch and Thomas orchestras. He is not only master of his instrument, but he is also possessed of that musical enthusiasm which, we are sorry to say, has of recent years become so rare. Two years ago, while in Europe, he visited most of our prominent composers, among them Heinrich Hofmann, Dr. S. Jadassohn, Robert Franz, Moszkowski, Nicodé and Godard, who proved their admiration for him and the club by composing some works of great value for them. Mr. Weiner received his musical education through the most prominent teachers in Germany and France, after which he joined the celebrated B. Bilse's orchestra. He afterward started an organization under his own leadership, with which he made a successful tour through France, Italy and Switzerland, receiving marks of distinction from the late Emperor Napoleon III. Mr. Weiner has made himself well known in this country as flute soloist with the Thomas Orchestra and the Boston Philharmonic Club.

Mr. Weiner has just returned with his club from an eight weeks' tournee through the West and Northwest as far as the Pacific, and many appearances before the public became veritable ovations. Few organizations can boast of

the success attained this season by the Philharmonic Club under his direction. The first New York concerts this season take place at Chickering Hall January 5 and March 1.

In reference to Mr. Weiner's individual performance the New York "Herald" says:

Mr. Weiner is the best flute player that has been heard in New York for many years. Mrs. Ilma di Muraka's "Hungarian Pastoral Song," with a flute obligato by Mr. E. Weiner, was likewise one of the musical gems that was warmly appreciated. Mr. Weiner is an artistic flutist. He has a fine embouchure, plays with remarkable delicacy and grace, and both as a soloist and accompanist shows good taste and culture in the management of an instrument that requires unusual excellence to make popular.

The Louisville "Courier-Journal" publishes the following criticism:

Mr. Weiner is an artist in every sense of the word; his flute solo was the gem of the evening. We do not remember to have heard a more exquisite treatment of the flute, and his performance upon the zither was of the most artistic character. Mr. Weiner's touch is sympathetic, as his treatment of the flute is entirely finished. We would place Mr. Weiner at the head of his profession in the management of his instrument. We have never heard more limpid sweetness from the sweetest of instruments than was that long drawn out from that magic of his flute.

## Marion S. Weed.

THE New York Philharmonic Club this season has had the good fortune to be effectively aided in its concert work by the vocalist of the club, Miss Marion S. Weed, a contralto singer who has already suc-



MARION S. WEED.

ceeded in making a deep impression upon metropolitan audiences.

There is a good portrait of the young artist on this page, and it will be seen that her art had a forerunner in nature, which has gifted her with charms which she has supplemented by adding to it musical and general culture.

The tournee of the club added many laurels to those she had previously gained and two enthusiastic criticisms are appended; the first from the Detroit "Tribune" and the other from the Helena "Journal":

Someone describes Miss Marion S. Weed, the vocalist, as a "mezzo soprano with a contralto quality," which is as near as one can come to describing her sweet, pure tones. Her greatest charm is the ease with which she sings, and the "Canzone," from Benedict, with flute obligato, called forth an enthusiastic encore. Her other numbers were from Rubinstein and Schubert. They were rendered with much tenderness and in a sympathetic style which added to the charm of her lovely face and figure.

The club is admirably supported by Miss Marion S. Weed, of New York, whose sweet contralto voice is enhanced by her superb appearance on the stage. It was a genuine disappointment to the audience that she appeared but twice on the program. Nothing more perfect than her rendition of Rubinstein's "Since first I met thee" has ever been heard in Helena. Miss Weed sings in the choir of a Fifth Avenue church in New York, and this is her first season on the stage.

## The Manuscript Society Concert.

THE first public meeting of the Manuscript Society took place at Chickering Hall last Wednesday evening. The program, a mediocre one, was relieved by the orchestral numbers of Mr. Carl Venth, of Brooklyn, a minuet, gavot and tambourine from his suite for horn, harp and string orchestra, and the prelude and march from "Cleopatra," a suite for orchestra, by J. de Zielinski, of Buffalo, the latter tinged with a rich Oriental coloring, and some songs by Joseph Mosenthal, Frank G. Dossert and Victor Harris and Adam M. Foerster's brilliantly scored Festival March. Mr. W. W. Gilchrist's rondo from a suite for piano and orchestra was played at a day's notice by Mr. Arthur Voorhis, who naturally failed to make its dreary measures interesting. The singing of the evening was done by Mrs. Carl Alves, Purdon Robinson, a baritone with a voice of beautiful quality, and Mr. Perry Averill. As a whole the program was dull and uninteresting.



### William H. Rieger, Tenor.

**A**MONG the favorite vocalists of New York is Mr. William H. Rieger, whose name is a familiar one on the programs of many of our first-class concerts. He is a tenor of exceptional qualities. His voice is rich and pure, with a delightful timbre peculiarly its own. This valuable organ has been carefully trained, and in oratorio music as well as in the ballad style it reflects great credit on its possessor, and has afforded much pleasure to a host of concert visitors.

Mr. Rieger has been a singer from his youth upward. As a boy chorister he was a member of St. John's choir in Varick street, and one of the soloists of the Young Apollo Club. His youthful soprano developed into a very sweet and melodious tenor, which has proved so acceptable in choir work that, as a tenor, he has only made one change. He began in the Church of the Covenant, where he sang for several years and is now the solo tenor of the Madison Avenue Reformed Church. The incumbency of these two positions has been sufficient to give him a wide reputation



as one of the leading tenors in this branch of musical art in the metropolis.

About three years ago Mr. Rieger decided to devote himself to music professionally, and at once assumed a prominent position as a concert and oratorio singer. His repertoire includes Liszt's "Christus," Handel's "Messiah," "Judas Maccabaeus" and "Samson," Haydn's "Seasons" and "Creation," Mendelssohn's "Elijah" and "St. Paul," Rossini's "Stabat Mater," Gounod's "Redemption" and "Mors et Vita," Grell's "Mass," Berlioz's "Damnation of Faust," Bruch's "Arminius," and other standard works, besides a number of cantatas and minor compositions. He has appeared as soloist with all the leading vocal societies of New York. This month he is engaged for fifteen nights, besides having many dates ahead for distant concerts and festivals.

Early last month he sang at the Taunton Festival. The Boston "Journal" of the 11th said: "Mr. Rieger's aria took the house by storm. He has an exceptionally beautiful tenor voice, his articulation is perfect, he easily leads any tenor who has preceded him at these festivals." The Taunton "News" observed: "Mr. Rieger is the most satisfactory tenor we have ever heard here. In Bruch's 'Arminius' he displayed his ability to do dramatic parts well; he is a thorough artist." The Taunton "Gazette" remarked that "Mr. Rieger's voice is fresh, his enunciation clear and distinct, his method most artistic. He was accorded the warm welcome he so magnificently earned." And the Boston "Advertiser's" correspondent wrote that "Mr. Rieger will henceforth be a great favorite here."

Of the recent performance of the Mozart "Requiem," at Providence, R. I., the "Journal" of that city says:

"Mr. William H. Rieger sang the tenor part in a way which showed his appreciation of the work. While Galassi's voice is dramatic, Mr. Rieger represents the lyric type peculiarly adapted to the part which he represented in the 'Requiem.' His voice is pure and clear as a woman's, without being in the least effeminate. His range is not out of the ordinary run, but he has not one weak tone, and his phrasing and intoning are artistic to a large degree."

About Mr. Rieger's latest New York appearance with the Philharmonic Society, on Friday afternoon and Saturday evening of last week, criticism will be found in another column of THE MUSICAL COURIER.

### Progress at Vassar College.

**T**HE trustees of Vassar College, at a meeting week before last, unanimously resolved to place the department of music on a collegiate basis.

This is a most important step, for it means that hereafter music at Vassar will be an elective collegiate study and therefore recognized as on an equal footing with any other branch in the college curriculum. It means further that students of music will hereafter be obliged not only to pass an entrance examination in music, but will be compelled to matriculate and pursue a course of college study. This

will insure a higher class of students to begin with and, per consequence, thoroughly educated graduates at the close of their college career.

Incidentally this proceeding promotes the musical director to a seat, on state occasions, among the college faculty—an honor not enjoyed heretofore by the incumbent at Vassar—and carries with it the legitimate title of professor.

We take pleasure also in announcing that, upon the recommendation of Professor Bowman, the vocal department at Vassar will be put in charge of Mr. James Sauvage, who will assume the discharge of his duties at once. Mr. Sauvage came to this country about a year ago under engagement to Professor Bowman, as soloist in his choir at the Peddie Memorial, in Newark. He was trained by the best London masters, Garcia, Shakespere and others, has had a successful experience as an artist in opera, oratorio and concert and is a teacher of ability. We understand that there is an excellent corps of subordinate teachers in the musical department, and we therefore have no hesitancy in predicting that Professor Bowman's administration will mark a new era at Vassar College.

### The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

X.

**D**URING and since the time of Johann Sebastian Bach it has become customary to tune pianos and organs according to the so-called tempered tone system, by which the octave is divided in twelve even intervals or half tones. This system of tones makes all scales alike in the various keys, the only difference being the pitch.

The old keyboard was at the time of its invention intended only for tones of the C major scale. Later on the need was felt for additional tones, and the upper keys were created gradually. At the time of the introduction of the tempered tone system the keyboard underwent no change, and thus remained until the present time, through force of habit and ignorance of something better, an abnormality. It demands for theoretically even intervals different spacial relations. Scales and chords in different keys which theory and harmony consider congruent have to be played on the old keyboard with totally different fingering and position of the hand. Thereby arises the great difficulty in mastering the vast technical material, it being necessary to study exercises and difficult passages in twelve different keys.

All these defects are easily and naturally overcome on the new keyboard, on which scales and chords are alike in the different keys. There is absolutely no difference felt in playing the same tone combination in different keys. This uniformity refers to the position of the hand, the fingering and all special relations of the composing parts—in short to everything concerning the sense of feeling of the hands. This wonderful feature of the new keyboard is due to three of its most important characteristics. In the first place all touch plates are uniform in size, and the fingers feel no difference whatever in touching them. The second feature is the even distribution of the tone material represented by keys. In accordance with the tempered tone system we have now also a regulated (tempered) system of keys or touch plates. The element of our tone system, the half step, is always represented as a uniform distance. On the old keyboard great trouble is caused by the half steps e f and b c, which appear exactly like whole steps.

On the new keyboard half steps are formed by going from one touch plate to the next one on the right of the left side in the next row above or below. Whole steps are also uniform and are formed by going from one touch plate to the next right or left one in the same row. Each row of touch plates contains whole tones only, and each two consecutive rows form the whole chromatic scale. Any given interval can be measured out by half and whole tones, and if we go through the same operation starting with another touch plate we prove at once that all even intervals have the same spacial relations.

As before explained the three touch plates of the new keyboard (see diagram below) which lie in a straight line

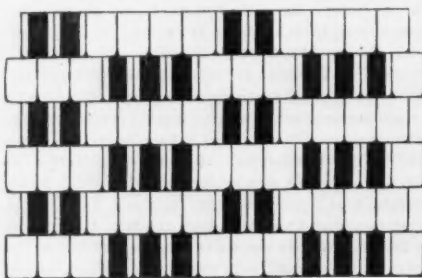


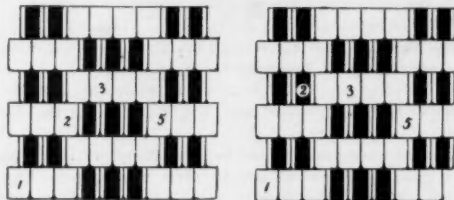
DIAGRAM OF THE JANKO KEYBOARD  
3 OCTAVES.

one above the other belong to one and the same key. One set of keys can be struck in the first, third or fifth row,

and the other set in the second, fourth or sixth row. Therefore the first and second rows are repetitions of the third and fourth row and also of the fifth and sixth one.

Let us consider now only the first and second row of touchplates (the two lowest of the diagram). These two rows are sufficient to give to even intervals the same distances, but not always the same position of the hand. Let us strike, for example, the interval C A with the first and fifth fingers of the right hand. C is taken in the lowest row and the A in the second one. For the musically same interval C sharp A sharp, we have to place the thumb on C sharp in the second row and the fifth finger on A sharp in the lowest row. Thus, in the first case, the thumb is below the fifth finger, in the second above it, the distance in both intervals being the same. To avoid any change in the position of the hand we must use the third row, which is a repetition of the first one. We play C sharp again with the thumb in the second row, and A sharp with the fifth finger in the third row. Then appears the interval C sharp A sharp, exactly alike as the interval C A. All we have to do is to keep the fingers in the same position, and to move the hand diagonally to the next upper touch plate on the right side. Repeating this operation diagonally downward we arrive at the interval D B and so on.

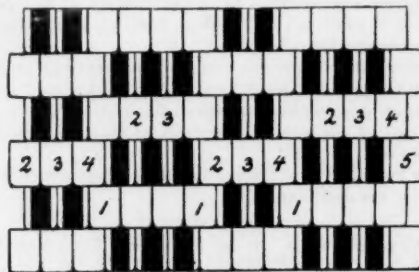
In the diagram below the figures refer to the fingering of



the two chords, on the left the C major triad and on the right the C minor triad.

If we strike one of these chords, for example the major one, as shown above, and move the hand to the right parallel to its original position—i. e., without change of the position of the fingers and without turning the hand—we arrive at the D major chord. By repeating this procedure we may transpose this or any other chord up or down one or more whole tones.

If the hand moves parallel to its first position and diagonally, we reach first the chord of C sharp major, and continuing in the same way we can effect transposition into any key desired. Of course the same must take place in order to transpose scales or any tone combination. The position and fingering for the C major scale are given below, and remain the same in any other key.



### Analysis of the Language of Music.

By G. BERTINI DE WIER.

**T**HE object of this work is to formulate a system of grammar, by a method of analysis, directly applicable to the art of musical composition, so that its rules may be as clearly apprehended, as justly applied and prove of as forcible application as now governs and controls our spoken or written language.

The first thing to consider in a work of this character is its practical utility.

Would a grammar of music lead a person not only to a better understanding of the art in a general way, but will its study actually enable a student to read, write and play music more correctly?

We reply unhesitatingly in the affirmative. Why not? For manifestly the aim and object of such a work would be to accomplish the same results in the study of music as English grammar does for a student who desires to read, write and speak the English language correctly.

More than this, it systematizes, controls and brings the science under the government of laws to which hitherto it has never been subjected; it presents for the student's guidance sound practical rules of grammar that are well known, established and taught in all our educational institutes.

The study of grammar enlarges our mental horizon, matures our perceptions, rendering us capable of discriminating between that which is correct from that which is false, aids us in forming accurate habits of thinking out our ideas and of analyzing and presenting them in their strongest forms of expression.

It is rightfully one of the most important branches of

education, and one which has never hitherto, that I know of, been applied to the science of music.

Its study lends an architectural beauty to the outlines of our thoughts, assisting us to see with our mental eyes all that is grand, noble and true in the realms of music.

Words, when constructed into sentences, express ideas; so also do sounds. As in speech, the full force and significance of our thoughts do not reside in the mere words themselves, nor in the cold, dull notes before you, but in their proper collation, and in a knowledge of the inherent qualities that dwell within every tone and chord, as well as in the grammatical form in which they are presented.

The rule by which we determine the classification of the musical tones into ten parts of speech, so that we may unerringly point out that this note is a noun, that a verb, and another an adverb, is fixed and unalterable. Their selection has not been determined arbitrarily, nor through any fanciful ideas of a chimerical brain.

They have been determined by careful comparison, study and a patient searching out for the inherent qualities that each tone possesses, tested and brought under a microscopic observation as to the effects produced, when submitted to parallel lines of comparison with the laws governing their grammatical construction.

This process, when passed through the crucible of a keen analysis, can only lead us but to one infallible conclusion, whose logic can admit of no other interpretation or conclusion.

For example: a certain note is a noun, not because I say so, nor that it is "the name of anything that can be known or mentioned," as our grammars put it, and which, as applied to music, would be manifestly absurd, but there must exist a deeper and innermost significance which points out unerringly and determines that note to be a noun, because it possesses the properties belonging exclusively to nouns; thus the electric light of a searching analysis brings out and discovers the occult qualities that distinguish nouns from verbs and other parts of speech.

What those differences are it is the province of a grammar of music to point out with clearness and precision.

The construction of musical tones, proceeding either from melody or harmony, into tone groups (analogous to words in speech), and these tone groups added the one to another in a methodical order, forming sentences, go to form and constitute the language of music.

The art therefore of writing (composing), reading or playing music correctly is most certainly aided by a clear perception of all its parts and the relationship they bear to each other when subjected to the fixed, established and well-known rules governing the principles of grammar, and the reduction of all its constituent elements to a formula of instruction such as this we may denominate as the grammar of music.

All theories are more or less speculative, as the name "theory" implies; they deal largely with the hypothetical; they proceed from such facts as are known to be established truths into assumptions.

Theory never advances ahead, but follows after.

When we proceed to reduce the science down to the same laws that govern all the languages of the refined nations of the earth, we have left the realms of theory and entered the broad domain of facts.

May I ask the kind consideration of all who are interested in true educational reform, and indulge the hope that the principles it inculcates may be fostered and developed in all our institutions of learning, for let us remember it is not so much the results of the brazen armaments of war that has made us the foremost nation of the earth, but the silent, potent energies of a pen that has written the name of Washington to our Declaration of Independence; nor will the majesty of an exalted and enlightened humanity ever be conquered as long as the will of the people stands by the true bulwark of our fortress—education!

The etymology of music treats of the proper classification of music words, showing the relationship they bear to each other in the formation and structure of musical sentences.

They are divided into ten parts of tonality (equivalent to the ten parts of speech in language).

Each performs some particular function or office which limits its powers over each other, and they are classified as follows: The article, noun, adjective, pronoun, verb, participle, adverb, preposition, conjunction and interjection.

Before going into a full and detailed analysis of each we will first very briefly consider their primary significance:

1. An article is any note written at the commencement of a musical sentence.
2. A noun is derived from any of the intervals (or chords) growing out of the tonic harmony.
3. An adjective is a note, chord or tone, group, expressing some degree of intensity (as of loudness or softness).
4. Pronouns occupy the place of nouns, and are expressed by any note in the tonic harmony different from the one first used.
5. A verb is expressed by any note (chord or tone group) growing out of the dominant harmony.
6. A participle relates to the different terminations of any group of notes.

7. An adverb is expressed by any note (chord or group) growing out of the sub-dominant harmony.

8. A conjunction is any note or series of notes used for the purpose of linking or connecting one musical sentence to another.

9. A preposition is any note (or group of notes), leading to or from the principal notes or phrase of a musical sentence.

10. Interjections are short detached staccato notes or chords, expressive of joy, sorrow, or agitation.

#### Practical Questions.

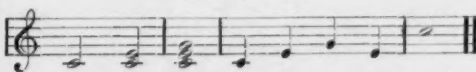
##### NOUNS.

11. On what degree of the staff is the tonic found? The first.

12. What do the notes composing the tonic harmony produce? Nouns.

13. What is a noun? A noun is any note or chord found on the first degree of the scale.

##### EXAMPLE OF NOUNS.



Let the pupil write some common nouns in other keys, say of G, D and A.

##### VERBS.

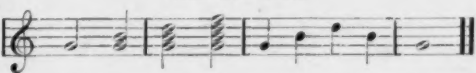
14. On what degree of the scale is the dominant found? On the fifth.

15. What do the notes composing the dominant harmony produce? Verbs.

16. What is a verb? A verb (primarily) is any note or chord found on the fifth degree of the scale.

These definitions are all elementary ones, designed for a beginner; fuller and more complete definitions are reserved and will appear in their appropriate places.

##### EXAMPLE OF VERBS.



17. What are the two principal parts of tonality in musical grammar? The noun and the verb.

18. What do we mean by "parts of tonality?" Parts of tonality are equivalent to parts of speech in English grammar.

19. Enumerate the parts of tonality.

They are ten, namely:

The article, noun, verb, adjective, participle, adverb, pronoun, conjunction, preposition and interjection.

20. The noun and the verb being considered as the two prime factors in musical composition, what do we denominate the rest?

We call them adjuncts.

21. What are the functions of an adjunct?

Adjuncts are notes added to nouns or verbs to limit or extend their power or increase their expression; their office is to explain, strengthen, connect or bind in closer unity other chords or notes.

22. On what degree of the scale is an adverb?

On the fourth.

What term do we apply to the note or harmony founded on the fourth degree of the scale?

It is named the sub-dominant.

23. Of what use is an adverb?

It modifies the power of the verb (also participle, adjective or other adverb), and is placed near to or next to the verb.

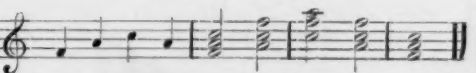
24. Explain this under the technical terms, as applied to harmony.

The adverb is the sub-dominant harmony, which harmony is next to the dominant or fifth; it controls and modifies the movements of the dominant or verb.

25. Why do we prefer to call the tone arising out of the sub-dominant as an adverb, and the fifth or dominant as a verb?

Because by that means we submit those chords or intervals to the laws of grammatical construction in preference to a theoretical one; because we can bring out into a clearer perception the movements of the various chords; showing their relationship and dependencies the one to another, according to certain laws of established usage that are the same as modify, govern and refine the language of speech.

##### EXAMPLE OF ADVERBS.



(To be continued.)

The latest good story of Scottish prejudice against organs in churches comes to us through an English contemporary: "A very decent old man was one of the opponents of instrumental music in the church he attended. One day lately someone asked him what he thought of the organ that had been introduced. 'Man,' was the reply, 'I'm feared I'm gaun to like it!'"

## ABBAY AND GRAU.

THE exceptionally fine photographs of Messrs. Abbey and Grau, whose counterfeit presentments are seldom seen, are from photographs from that prince of photographers, Sarony.

## FOREIGN NOTES.

### The Vienna Musico-Dramatic Exhibition.

The Viennese correspondent of the Paris "Figaro" gives some interesting details relative to the forthcoming exhibition at Vienna. The construction of the theatre is proceeding apace and arrangements have already been made for the Théâtre Français to give a series of ten performances there in the month of June. The Viennese companies will play in May and September, and the three troupes from Berlin will appear in July. Negotiations are pending with the Scala and with Hungarian Czech and Polish companies. It is proposed to give twenty grand concerts in the Tonhalle, directed by the most eminent composers and conductors. Doctors Richter and Von Bülow have already promised to assist, and according to the "Figaro" Verdi himself has actually engaged to quit his rural retreat and patronize the great show. The indispensable Mascagni will of course put in an appearance. The loan collection promises to be unusually interesting, Prince Lichnowski contributing the piano on which Beethoven was wont to play and Count Esterhazy his souvenirs of Haydn. All the great families of the empire have placed their treasures at the disposal of the committee. A special feature of the exhibition will be a set of rooms fitted up to represent as closely as possible the external conditions under which Goethe, Wagner, Beethoven, Schubert and other great dramatists and composers set about their creative labors. This sounds very interesting, and the comparison of these various workshops should afford some striking contrasts. Wagner, as we know, loved to compose in exquisitely tinted silks and satins, whereas Beethoven and Schubert had neither the means nor possibly the desire to employ the services of the man-milliner. Altogether everything seems to point to a unique and unprecedented exhibition.

**Performances of Raff and Liszt.**—Among the more important concert undertakings at Berlin this season is that under the direction of Capellmeister Meyder, who proposes to perform, in the course of the winter, the entire series of Joachim Raff's symphonies, as well as the symphonic poems of Franz Liszt.

**"Asrael" in Budapest.**—Franchetti's opera "Asrael," recently produced with good success both at Dresden and at Magdeburg, is now also in course of being mounted at the National Theatre of Budapest.

**Genée's Latest Operetta.**—Richard Genée has completed the libretto of a new operetta with the curious title of "The Triple Alliance," which is to be shortly brought out at the Theater an der Wien, Vienna.

**A Revised Cherubini Opera.**—Ernst Pasqué, the veteran German tenor and able littérateur, has just published a new German version of Cherubini's charming opera, "Les Deux Journées," with an introductory act, intended to render the plot more intelligible, and which he has adapted to the music of an older work by Cherubini, entitled "Elisa, ou le Voyage au Mont Bernard," produced in Paris in 1794, but entirely neglected since.

**Recent Italian Musical Literature.**—The first volume has just been published in Italy of what promises to become a standard work, entitled "Il padre Martini, musicista-latterato del secolo XVIII," the author being Leonida Busi.

An interesting and important work, entitled "Della musica sacra in Italia," from the pen of Giovanni Masutto, the author of several works on the subject of Italian musical history, has just been published (Venice: Visentini).

**A New "Don Juan."**—A new operetta by the Maestro Francesco Palmieri, entitled "Il nuovo Don Giovanni," was produced last month at the Teatro Mercadante, of Naples, and well received.

**Peter's "Pacification."**—A new operatic work by Peter Benoit, the gifted director of the Antwerp Conservatoire, entitled "Pacification," has just been brought out with great success at the Flemish Theatre of that town.

**Sinsheimer's Stradivarius.**—A Stradivarius violin, dated 1715, has lately been acquired at Munich, by Sinsheimer, for the moderate sum of some \$1,940. The instrument has been restored by Feravezy, the well-known violin manufacturer of Berlin.

**Missa's "Cymbeline."**—Edmond Missa has completed the score of an opera in three acts, founded upon Shakespeare's "Cymbeline." Missa, it may be added, is also endeavoring to bring out at one of the leading French operatic stages the posthumous opera, "Le Roi Lear," by the late Henry Litolf, left in a complete state by that gifted if somewhat erratic composer.

**"The Barber of Bagdad."**—Peter Cornelius' opera, "The Barber of Bagdad," has been performed for the first time in England at the Savoy Theatre, by the students of



the Royal College of Music. The performance was under the direction of Professor Villiers Stanford. The Prince of Wales and his daughters, Princess Victoria and Princess Maud, were present. The performance will be repeated this (Wednesday) night.

**Rubinstein's Book.**—Rubinstein's discourses on music, which are appearing in "Le Ménestrel," deal with the relative positions of operatic and abstract music. He thinks that opera is popular only because the public find it easier to understand than symphony music. He places Bach, Beethoven, Schubert, Chopin and Glinka in the first rank of composers, and Handel, Haydn and Mozart in the second rank. The article displays much literary facility.

**"Ritter Pazman."**—At the Vienna Opera House on New Year's day, Johann Strauss' opera, "Ritter Pazman," will be heard for the first time, much difficulty having been experienced through the opposition of many subscribers to allowing a composer of dance music to get a hearing for a serious work at the Grand Opera House.

## HOME NEWS.

**Miss Boyer's Engagements.**—Miss Elizabeth Boyer, the contralto, will sing in Chicago in January. She is also engaged for the "Messiah" in Stamford, Conn., and on January 19 she will sing at the Heine violin recital in New York.

**A New Music Hall.**—Plans have been drawn for a new music hall to be built by George J. Kraus, the present owner of the Volksgarden on the Bowery. Land has been rented at the present site of the old Hoffman stables, just west of Broadway, on Twenty-ninth street.

The building, which is to be a model of Kroll's Garden, in Berlin, will have a frontage of 75 feet and a depth of 100 feet. It will be one story in height—50 feet—and will have a balcony and sliding roof. Work will be begun next week, and the contract calls for the completion of the building in three months. The decorations, it is said, will be elaborate.

"I intend," said Mr. Kraus, "to make this place a high-class music hall, where the instrumental and vocal music will be of the best. I shall try and keep all questionable people out, and as the place will be right in the centre of the city, near where 25,000 people pass every hour, it ought to pay."

Mr. Kraus has a nine years' lease, with a renewal clause, and expects to open with a fine orchestra about April 15.

**A Death.**—T. Vincent Fagan, who for several years was known as a musical prodigy, died at his home in Harrison, N. J., of inflammation of the bowels. He was twenty-one years old and a son of the late ex-Alderman Fagan, of Harrison, and a nephew of the artist, Laurence Fagan, of this city.

**Paderewski in Chicago.**—Paderewski makes his debut in Chicago, at the Auditorium in that city, January 1 and 2, with the Thomas Orchestra.

**Callers.**—Karl Schimpff, pianist, of Wilkesbarre, Pa.; Mr. J. De Zielinski, composer and pianist, of Buffalo; Louis Lombard, director of the Utica Conservatory, and Mr. Clarence Lucas, composer at the same institution, were callers in this office last week.

**Brooklyn's Choral Society.**—An immense crowd filled every seat in Dr. Talmage's church last Thursday night for the opening concert of the season by the Brooklyn Choral Society, directed by Mr. Mortimer Wiske and assisted by Miss Clementine De Vere, Anna Burch, Miss Clara Poole, Campanini and Myron Whitney.

The chorus of 400 voices was supported by a part of the Seidl orchestra, and the organ was played by Dr. Richard W. Crowe with commendable earnestness.

With the solo parts taken by these excellent singers a thoroughly artistic performance was assured. Miss De Vere sang "Rejoice greatly" exquisitely, and Campanini and Mr. Whitney won great applause by their usual finished work.

It is to be regretted that the acoustic properties of the church are not all that could be desired for vocal music.—"Herald."

**A May Festival Scheme.**—Mr. Henry Wolfsohn, the manager and the agent for a number of singers and musicians, is engaged in an effort to organize a May festival in the Madison Square Garden for next year.

The idea is to make the festival last a week, with performances every evening and on several afternoons. If possible Mrs. Patti and Scalchi and the two De Reszkés will be among the artists engaged to sing, and an orchestra of two hundred musicians will be organized.

Messrs. Seidl, Damrosch and Van der Stucken have been invited to co-operate with their orchestras and have consented to do so provided the proper business arrangements can be made.

**Pronunciation in Chicago.**—Considerable excitement has been occasioned in the midst of us by the official announcement that the name of the composer Mozart should be pronounced Mote-zart. The announcement was made from the Auditorium last week upon the authority of Messrs. Strakosch and Gye, and it was indorsed by Signor

Fernando Pecci. We observed, however, that Signor Milwardo Adamo kept calling it plain Mozart while we were talking Italian art with him last Friday evening. This might have been because the signor learned his Italian in Italy instead of in Professor Kayzer's Conservatory, which is the fountain head of all Signor Pecci's linguistic lore.

Signor Frizelle is another member of the Auditorium corps who will not be reconciled to the Mote-zart fad. He came pretty near resigning the other day because Signor Pecci called him Frit-zelle.—Chicago "News."

**Smith College.**—Smith College, Northampton, Mass., includes the study of music in its curriculum, and these names compose its music faculty:

*Director.*—Benjamin C. Blodgett, Mus. Doc., piano, organ and composition.

*Assistants.*—Miss Margarethe von Mitzlaff, voice building and vocal culture; Edwin B. Story, F. C. M., piano; George C. Gow, A. B., piano harmony and theory; Miss Annie B. Bacon, piano; W. C. Hammond, organ; C. M. Podgorski, violin and ensemble playing; Miss Olive von Wagner, assistant vocal teacher; Fred. C. Shearn, guitar and zither.

*Secretary.*—Miss Annie B. Bacon.

**Mr. Henderson's Lecture.**—Mr. W. J. Henderson, the well-known music critic of the "Times," will lecture before the Bridgeport Scientific Society in that city, December 22, on "The Beginnings of Modern Music."

**Left the Juch Company.**—Mr. Bevigani, the well-known conductor, who has been employed in that capacity for a number of years at Covent Garden Theatre, London, and who came to this country ten weeks ago to conduct the performances of the Emma Juch Opera Company, resigned his post on Sunday a week ago in Washington and came to New York.

Mr. Guille, the French tenor, who was also in the Juch company, followed Mr. Bevigani's example and resigned at the same time. The Juch company left Washington for Richmond, Va., Sunday night. Mr. Vandenberg takes Mr. Bevigani's place as conductor.

Mr. Bevigani has but little to say except that Mr. Locke, the manager of the Juch company, had not lived up to his agreements and he preferred not to go on. He should return to London at once. Mr. Locke owed him but little money.

Mr. Guille had more of a grievance. According to his story Miss Juch had resented the applause bestowed upon him by admiring audiences, and had caused his name to be omitted from the bills. He had sung in "Cavalleria Rusticana," in "Faust" and in "Rigoletto," and in every instance efforts were made to mar his work or deprive him of proper credit. He had grown tired of this opposition and had resigned, losing the \$865 which Mr. Locke owed him.

Mr. Guille is engaged to sing with Patti during her coming concert tour, and will stay in this city until the tour begins.

**The Schmidt-Herbert Quartet Concert.**—The first concert of the Schmidt-Herbert Quartet took place last Wednesday evening in Hardman Hall. The quartet, which is a new organization, consists of the following personnel:

Louis Schmidt, Jr., first violin; Henry Schmidt, second violin; Frank Kaltenborn, viola; Victor Herbert, violoncello.

The program was as follows:

Quartet in A minor, op. 41, No. 1.....Schumann  
"Declaration," from "Die Schöne Müllerin".....Raff  
"The Mill," suite op. 192.....Boccherini  
Sonata in A for violoncello.....Rubinstein  
Quartet in F, op. 17, No. 3.....

The names of the artists who comprise this quartet are sufficient guaranty that some excellent playing was done. The next concert will take place January 8.

**A Divorce.**—Capt. William B. Newson, of San Francisco, formerly of the British army, has been granted a divorce from his wife, Louisa N. C. Newson, the opera singer known to the theatrical world as Louise Pyke. Newson asked for a decree on the ground of desertion. The complaint shows that he married the defendant in New York in 1884 and that she left him about a year ago.

Mrs. Newson is now in Sweden, and the summons was served upon her by mail. The summons was returned last week, and subsequently Judge Lawler, of San Francisco, heard testimony in proof of the alleged desertion and granted a decree as stated. Newson was formerly manager of the Olympic Club in that city, but he was unpopular and held this position only a few months. His present occupation consists in doing odd jobs as an actor in local theatres. He escaped payment of fees in the divorce suit by making affidavit that he was a pauper.

**Miss Letson.**—Miss Ida Letson is a pianist of exceptional ability, plays Chopin and Beethoven in an original and brilliant style, and accompanies most excellently. Miss Letson is remarkably pretty and her pleasing manners and talents, in addition to her beauty, make her very attractive. She is accompanist for Mrs. Ogden Crane at her New York studio.

**Miss Trevey.**—Miss Blanche Trevey, a young soprano from Indiana, sang at the Arlington Club reception at St. Mark's place on November 27 with wonderful success. She was repeatedly recalled, and in the prize song, Dr. Arne's "Soldier Tired of War's Alarms," she was particularly pleasing, singing with the ease of an artist. One

criticism was "that the beauty of her singing was that she sung every note." Miss Trevey is bright and pretty, and her voice, naturally of wide compass, has been improved and strengthened by the instructions of an artist teacher. She is completing her musical education with Mrs. Ogden Crane.

**Seidl Popular Concerts.**—Lenox Lyceum was crowded to the doors last Sunday night. The following program was performed:

March, "Triumphale" (new).....Abert  
Cortège ("A Fantastic Procession").....Moszkowski  
"Germany" (from suite "The Nations").....Verdi  
Bolero (Spanish dance).....Mozart  
Aria, "Non piu andrai" ("Figaro").....Antonio Galassi

"Virgin's Prayer," for string orchestra.....Massenet  
From "Samson and Delilah".....Saint-Saëns  
Aria, "Traviata".....Verdi

Mrs. Tavary.  
Suite, "Peer Gynt".....Grieg  
"Cavalleria Rusticana" (new opera).....Mascagni  
Prelude and Siciliana.....Mr. Campanini  
Aria.....Mrs. Tavary  
Duetto.....Mrs. Tavary and Mr. Campanini  
Intermezzo Sinfonico.....Orchestra  
Arioso.....Mr. Campanini  
Duetto.....Mrs. Tavary and Mr. Galassi

The newcomer was Mrs. Tavary, who possesses a vibrant soprano, which she uses in a most artistic and dramatic manner. Mascagni's passionate music has never been heard to better advantage than under Mr. Seidl's fiery beat. Next Sunday night the remainder of the work will be given, with Mrs. Blauvelt in the soprano rôle.

**Brodsky's Success.**—Adolph Brodsky, the Concertmeister of the Symphony Orchestra, played Mendelssohn's E minor violin concerto last Sunday evening at the New Music Hall, and played it in a manner that left no doubt in the mind of his auditors as to his greatness as an artist. Mendelssohn's trite measures were revived by the virile power of the soloist, who played with dignity, passion, tenderness and delicacy. It was, indeed, a most noteworthy performance. The orchestra, under Mr. Damrosch, played several selections and a Swedish male sextet sung.

**Death of Carl Friedrich.**—Mrs. Amalia Friedrich Materna sends us the sad news of the demise of her husband, Mr. Carl Friedrich, who died at Heiligenstadt, near Vienna, on the 21st ult., in his fifty-first year.

**The New York College of Music.**—The faculty of the New York College of Music gave a concert Tuesday of last week in the college hall in East Fifty-eighth street.

Mrs. Pemberton-Hincks sang several numbers in a finished manner, her creole song, "My Heart's Delight," being especially well done.

Mr. Godowsky, the brilliant pianist, gave the overture to "Tannhäuser," most artistically.

Mr. Rudolph Nagel, 'cellist; Miss Matilda Pastor, harpist; Mr. H. Lambert, violinist, and Mr. Scachner, tenor, also participated.

The hall was crowded and the program thoroughly enjoyed.

**Mr. Sabatelli's Concert.**—Mrs. Henry W. Millar and L. F. Sabatelli gave a concert at Chickering Hall last Friday evening. The program, which was an excellent one, included Mr. Angelo de Sanctis, whose excellent singing of a barcarolle from "Ballo in Maschera" earned him a double encore, and Miss Amy Fay, who played several selections in her usual brilliant manner. Miss Ruth G. Miller, contralto (aged fourteen), and Miss Miriam W. Millar, elocutionist, completed the program.

The audience was not large, but made up enthusiasm what it lacked in numbers.

**Miss Cohn's Musicales.**—Miss Johanna Cohn gave a musicale at Behr Brothers Hall last Wednesday evening, assisted by Mrs. Bertha Morris, soprano, and Mr. Alfred Cabel, baritone. Accompanist, Mr. Isidor Luckstone. Miss Cohn was indisposed and consequently did not appear to advantage. Mr. Cabel was very acceptable, his solo "The Palms" being particularly good. Mrs. Morris also sang well.

**Miss Hendrickson's Success.**—Miss Marion Hendrickson, the soprano, scored a success in a concert at Baltimore, December 2. The Baltimore "American" said of her:

Miss Hendrickson sang a scene and romanza from "Lucrezia Borgia" and songs by Rogers and Gericke, and made an excellent impression. She has a pure soprano voice, of fine quality, good range and great flexibility.

She has engagements in Washington, Philadelphia and New York this and next month, and will probably sing in Baltimore in one of the Peabody concerts and later with the Symphony Society.

**A Murio-Celli Pupil.**—Miss Minnie Dilthey, the talented pupil of Mrs. Murio-Celli, is meeting with great success in Germany, where she has been engaged for a third season. She is under contract at Freiburg, a most beautiful cosmopolitan town, where she sang in "Figaro," in the rôle of "Suzanne." Then "Mrs. Ford" in the "Merry Wives of Windsor," a part in which, according to the critics, she excels. Her other rôles were "Agatha" in "Freischütz," "Martha," "Princess" in "Jean de Paris" and

in "Wildschütz" and "Barber of Seville." Miss Diltkey has many offers from Strasbourg, Zurich, Magdeburg, Koenigsberg, &c., for next season, but as a true American she is homesick, although she has found the Germans so appreciative. She may appear in London next spring, and then return to her home, where she made her first success.

**Mr. James Sauvage's Success.**—At the Thanksgiving Cecilian concert in the Peddie Memorial Church in Newark, Mr. James Sauvage, baritone, sang, and the "Sunday Call" has the following to say about him:

Mr. Sauvage came next with a most thrilling delivery of Schubert's great dramatic setting of Goethe's "Erlking." It was one of the most impressive performances of this song that we ever listened to, and this alone is sufficient to stamp Mr. Sauvage as an artist of the highest merit. The applause was tumultuous, and Mr. Sauvage sang in response the old English ballad, "The Friar of Orders Gray."

Mr. Sauvage sang "Maiden Mine," a posthumous song by Sir William Sterndale Bennett, and Traherne's "Laughing," and was compelled to repeat the latter. Miss Bessie Bowman on the piano, with Mr. Bowman and Mr. Pringnitz, played a delightful intermezzo from "Cavalleria Rusticana."

Tonzo Sauvage played the piano accompaniments for his father and, especially in his accompaniment of the "Erlking," displayed correct taste and true appreciation of the song. It was an able and forceful performance of his part of the work, which is almost as important as the vocal part. He also played the piano part in Cowen's cantata.

Mr. James Sauvage and his son Tonzo are engaged on Christmas Day to appear at two concerts in Shenandoah, Pa.

**Mr. Corey's Organ Recital.**—Mr. N. J. Corey gave his fourth free organ recital at the Fort Street Presbyterian Church, Detroit, on Monday, December 7, assisted by Mr. Frederick Mills, violinist. He played the "St. Ann" fugue by Bach, the fifth organ sonata by Rheinberger and three novelties, a "Fantaisie" in D minor, by Silas, and two tone pictures by Dudley Buck, "On the Coast" and "Choral March." Mr. Mills played a serenade in four movements by Jadassohn.

**Paderewski's Recitals.**—Mr. Paderewski's next recital takes place to-morrow afternoon, at 2:30, in the music hall of the Madison Square Garden. His program, like that of Saturday afternoon at the new Music Hall, is magnificent in scope and variety.

**Mr. W. P. Aphorpe's Address.**—Mr. Wm. P. Aphorpe, of the Boston "Transcript," will read an address next Thursday evening on "Evolution in Music" at the National Conservatory of Music, 126 and 128 East Seventeenth street.

**Miss Marion Hendrickson.**—This favorite young soprano will sing at the Euterpe concert to-morrow evening in Brooklyn under the direction of Mr. C. Mortimer Wiske. Miss Hendrickson's numbers are "Trockne Blumen," "Un-

geduld," Schubert, and an aria from "Queen of Sheba," Gounod.

**The Opera.**—The program for the first week of Messrs. Abbey & Grau's opera season, which began at the Metropolitan Opera House last Monday night, is as follows: Monday, Gounod's "Romeo et Juliette," in French, Emma Eames and the De Reszke brothers; Wednesday, "Il Trovatore," Lilli Lehmann, Paul Kalisch and Giulia Ravogli; Friday evening, "Les Huguenots," Albani, Scalchi and the De Reszkes; Saturday afternoon, Bellini's "Norma," Lilli Lehmann, Giulia Ravogli and Paul Kalisch.

**A Mandolin Concert.**—Gino y Lopez Perera, mandolinist, will give a concert at Steinway Hall next Friday evening, assisted by Carlotta Pinner, soprano; Joseph Lynde, baritone, and Walter J. Hall, pianist.

**"The Lion Tamer."**—Francis Wilson will produce a new comic opera, "The Lion Tamer," at the Broadway Theatre on December 30. The bare announcement that Mr. Wilson will appear in a new part should be enough to crowd the house.

**Mr. Kaufmann's Concert.**—Robert Kaufmann, tenor (pupil of Julius Stockhausen), Frankfurt, Germany, will give a concert at Steinway Hall to-morrow evening, assisted by Mrs. Mueller-Hartung and Arthur Friedheim, pianist.

**Johanna Bach's Concert.**—Miss Johanna Bach, contralto, and Mrs. Valesca Franck, pianist, will give a concert at Steinway Hall, Tuesday, January 5, 1892, assisted by Miss Jeanne Franko, violinist, and Edward Schlömann, bass.

**Rubinstein Club Concert.**—The Rubinstein Club, Mr. William R. Chapman's organization for the performance of music for women's voices, which during the last four seasons has given its concerts in Chickering Hall, gave its first concert of this winter in the Music Hall last Thursday night with the assistance of Mr. Galassi and of the Beethoven Quartet Club.

The hundred or more members of the club, in light evening dress, made, as usual, a pretty picture on a stage decorated with shrubs and palms. The house was well filled with invited guests.

Mr. Chapman gets an excellent tone out of his chorus, and much of the singing is marked by delicacy and precision. The program included Schumann's "Gypsy Life," Bend's cantata, "The Water Sprite's Revenge," in which Miss Flora M. Bertelle, soprano, and Emily M. Lawler, contralto, sang the solos; Mackenzie's "Distant Bells," Vogrich's "The Rhine" and shorter pieces of Brahms, Hiller and Poutot. The latter's

"Broken Pitcher" was particularly well given, with great brilliancy and spirit, and the last part was repeated.

Galassi sang "Eri tu" from the "Ballo in Maschera" and the "Evening Star" romanza from "Tannhäuser." The Beethoven Quartet played with much finish and musical effect.

**The Orpheus Society.**—The first private concert of the Orpheus Society this season occurred last Saturday evening at the Assembly Rooms of the Madison Square Garden. The society, under the leadership of Mr. Arthur Mees, did some good work, and they sing with the confidence that comes from constant practice. The soloists were Miss Olive Fremstadt and Miss Heine, violin. Miss Fremstadt's singing was excellent, her rich contralto filling the large hall perfectly, but Miss Heine gave the impression that she is capable of better playing than that heard at the concert. The society will give four concerts this season and their prospects for success are very brilliant.

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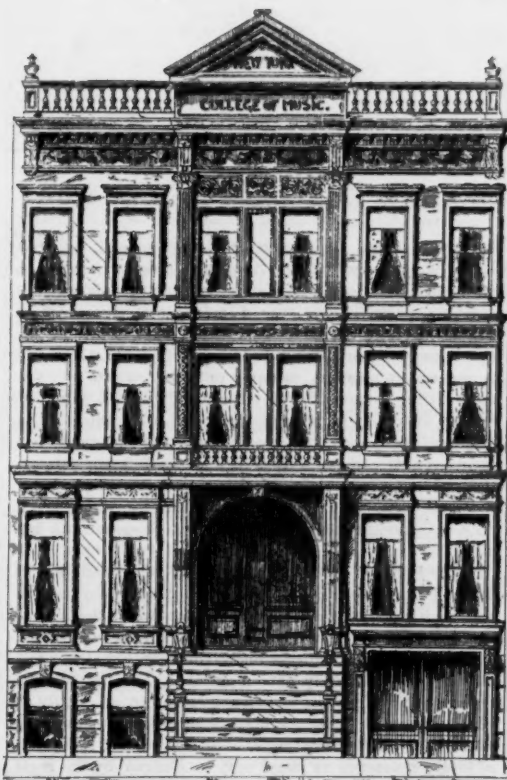
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## Rosa Linde,

PRIMA DONNA CONTRALTO.

**R**OSA LINDE, whose portrait is published for the first time in THE MUSICAL COURIER, was born in Chicago, but much of her girlhood was passed in Pittsburgh. Her father was an excellent pianist, and from earliest childhood she has been surrounded by a highly musical atmosphere. That she has been thoroughly taught becomes evident the moment one hears her glorious voice. The compass is phenomenal, ranging with ease from low C to high B—three full octaves. Rosa Linde's voice is of a rich, noble quality, of unusual strength, and of even power throughout. Prof. Carl Retter, of Pittsburgh, a musician of unusual abilities, discovered the remarkable character of the voice, and with careful training brought it to a high degree of perfection. Two years since Miss Linde's family came to New York to reside. Musical friends decided that Prof. K. L. Herman, then the talented composer and able conductor of the Liederkrantz Society, should be the instructor of Miss Linde. When he heard her sing he accepted, and at once pronounced his willingness to act as her guide. Her subsequent success in public has shown how well Professor Herman has aided nature and what a splendid organ is given to the music loving world.

Those musicians who have heard Miss Linde, among whom are Mr. William Steinway, Carl Zerrahn, the Boston conductor, and others, pronounce it the best contralto voice heard in America since Miss Cary retired from the stage. Miss Emma Juch and Campanini have also heard her sing, and both agree in pronouncing it the most even and beautiful in quality, large in volume of voice and altogether noble contralto to be heard among contraltos of the present time.

Miss Linde is young, statuesque and possessed of dark hair and eyes and admirable carriage and appearance for both the concert and operatic stage.

She has just completed a tournee with the Campanini-De Vere Concert Company and was also one of the foremost artists in the Emma Juch operatic concerts. She has been selected as one of the soloists of the Baltimore oratorio concerts of January 21 and 22, and when she is not concertizing in other cities Miss Linde can be heard on Sundays at the Mount Morris Baptist Church, 126th street and Fifth avenue.

We append a few press notices, from which can be gathered the consensus of opinion expressed in reference to Miss Linde's singing:

Rosa Linde showed a contralto voice of an intensely pleasing quality. Her singing was marked by a fullness and strength of tone, an unaffected abandon of style. She was encored at every song, and it was the expressed regret of her hearers that she could not be heard oftener in Providence concerts.—Providence "Journal."

Rosa Linde's sweet and powerful contralto voice won her continued recalls, all of which she richly deserved.—Boston "Traveller."

Miss Linde, the charming contralto, possesses a voice of range, beauty and wonderful compass, extending over three octaves. She will be a member of the De Vere-Campanini Company this winter. She has a powerful, highly cultivated voice, under perfect control, and her singing was rewarded with a tumultuous encore.—New York "Morning Journal," September, 1891.

A pleasing feature was the artistic singing of Miss Linde, whose rich contralto voice was heard to advantage. Each of Miss Linde's numbers was encored.—New York "Evening Telegram."

Miss Rosa Linde sang some German songs, and in response to repeated encores sang the "Nobil Signor," from the "Huguenots," and "In Old Madrid." Miss Linde's rendering of these two songs was faultless. Her voice is rich and full and few contraltos have such brilliant execution.—New York "Telegram."

The "Azucena" of Miss Linde was a highly creditable effort, and to Miss Linde the principal honors of the performance may be very promptly assigned. She sang with spirit and—this is better still—she sang correctly.—New York "World."

Miss Linde's voice has a compass of three octaves—from low C to high C—every note true and pure. This is considered unusual by musicians for a voice of contralto quality. In addition, there is none of that disagreeable harshness that is so apt to mar the higher tones of a voice which can give the lower register so masterfully.—New York "Journal."

Miss Linde possesses a voice of altogether unusual quality; so strikingly sonorous is it in the lower register as to lead to the conviction that it is an unusually fine baritone rather than a contralto.—Brooklyn "Citizen."

**Albani Laid Up.**—Chicago, Ill., December 13.—Albani was to have sung to-night at a concert in Central Music Hall before leaving for New York, but she failed to appear. At the Grand Pacific Hotel, where the diva is stopping, Mr. Gye said that his wife was too sick to sing or to travel. Her ailment is a form of influenza, and though it is not thought that the result will be serious, it may be several days before she is able to start for New York.

## The Philharmonic Society.

**T**HE chief and most important cultivator of classic music in this country and the preserver of classic traditions in the interpretation thereof, our Philharmonic Society needs no excuse for offering at their second concert last Saturday night a Mozart program. In the language of one of our transatlantic contemporaries: "It is the duty of all musicians, and of all people in any way connected with music, to commemorate as best they can the centenary of Mozart's death. We are scarcely called upon to enforce a proposition so self evident, and, even were there need to do so, it would suffice to mention that Mozart stands out from the entire body of composers as the greatest of abstract musicians—as the special embodiment of his art. Others may excel him in this respect or that—as Händel did in choral writing and Beethoven in the poetry of the orchestra—but as an all round musician he stands unquestionably at the head of his order, so that if it be asked who is pre-eminently the representative of music as a whole, the answer can only be 'Mozart.' In honoring him, therefore, we are paying homage to the art of which he is the accepted embodiment, and that is reason enough for all we can do."

It is highly satisfactory to be able to state that our Phil-



ROSA LINDE.

harmonic, under the leadership of Anton Seidl, honored Mozart's memory with a well selected program admirably performed, and one that gave sterling proofs of the master's enormous variety of moods and versatility of genius. For, as Arthur Mees, in his always admirable annotations to the program, so convincingly says: "Mozart's genius was so universal as never to be at a loss to find the most fitting means of expression for the whole gamut of human affection, as witness the healthful pleasure in the 'Jupiter' symphony, the mysticism in 'The Magic Flute,' the deep contentment in the adagio of the G minor quintet, the profound sorrow in the 'Masonic Funeral Music' and the droll extravagance in 'Belmonte and Constanze.' To such universality the works of no other composer can lay claim."

The "Jupiter" symphony has never before been played by the Philharmonic Society with such genuine enthusiasm and spirit as last Saturday night under Anton Seidl's expressive and impressive guidance. In fact the "Minuet" in the stately and correct tempo of that old dance felt almost like an entirely new movement, and the colossal counterpoint of the last movement came out as clearly as if it had been cut out of marble. Seidl's reading, moreover, was throughout the evening as conservative and really full of lovely reverence as could only be desired by the most ardent of classicists. He came in for a goodly and well deserved share of applause.

In the interpretation of the "Jupiter" symphony the

overpowering strength of the strings of our Philharmonic was, if anything, perhaps a drawback, as Mozart, who probably never heard or dreamed of such a body of strings, offsets them only by the employment of one flute, two oboes, two bassoons, two horns, two trumpets and kettle drums, whereby the tonal balance without doubling of the woodwind seems in jeopardy. In the performance of the heavenly E flat slow movement from the G minor string quintet, however, this strength and volume of tone was of most telling effect, and in fact this number seemed to us the pearl of the evening.

The "Masonic Funeral Music" in C minor, although evidently a *pièce d'occasion*, it having been composed in 1785 "for the death of Brothers Mecklenburg and Esterhazy," is impressive and was certainly most *à propos* on a program commemorative of the composer's own death.

The solo numbers were the recitative duet between "Tamino" and "Sarastro" preceding the latter's well-known aria "In diesen heiligen Hallen" from "The Magic Flute." Wm. H. Rieger sang "Tamino's" portion of the recitatives with a fresh and sonorous tenor voice and with correct musical feeling and phrasing. He is evidently a valuable concert singer. Emil Fischer was in better voice than a week ago and shared considerable applause with Mr.

Rieger, although his delivery of the renowned bass aria was far from satisfactory to educated musical ears. He sang "hei-ei-eil'gen" instead of "heil'gen." He made a *caesura* between the words "man" and "die" in the line "Kennt man die Rache nicht," which of course ought to be phrased coherently. But worst of all, the beautiful ascending scales, which ought to be sung in true *cantilene* style and which give such an excellent chance for the display of "bel canto" methods if a singer possesses them, Mr. Fischer gave in single non legato and sforzando notes. The coquettish aria from "Il Seraglio," which he gave later on, lacked in lightness and vocal technic, but it seemed to please the public. Mr. Fischer was strongly applauded, but he refused to appear for a recall.

If it had seemed to us before listening to the concert as a somewhat hazardous, not to say out of place, plan to finish a Mozart program with a symphonic poem of an ultra modern writer, it was not so, and we state this with particular pleasure after hearing Philip Scharwenka's op. 87, "Frühlingswogen." It is a beautiful composition, worthy of a place on any program. Philip Scharwenka has, like some others of the younger school of German composers, notably Richard Strauss, Nicodé and a few others, acquired the modern orchestral technic; but, besides this mastery of the material in color and thematic workmanship, he is also the possessor of ideas. He works with musical thoughts, and beautiful ones at that, and his "Waves of Spring" are as fine in contents as they are in the outward expression of them. There is a fresh breeze fanning his orchestral canvas from the opening in A flat, through the well planned episode in E flat that follows throughout the passionate love theme in D flat and up to the very end, the return to the original key. Moreover, the work is as perfect in form as Liszt's best efforts in the form of his own invention. The orchestration is glowing, full of color and descriptiveness, especially in the skillful handling of the woodwind. The novelty was admirably performed under Seidl's inspiring guidance, and it elicited strong applause from a large and fashionable audience, both at the concert proper and at the public rehearsal of the previous afternoon.

**Hans von Bulow Very Ill.**—Berlin, December 13.—Von Bulow, the famous German pianist, is critically ill with influenza. He will be sixty-one years old on January 8.

**Mrs. Ford's Indisposition.**—A serious attack of la grippe, combined with tonsillitis, prevented Mrs. S. C. Ford from fulfilling her engagement to sing at the Damosch concert last Sunday evening, but she is reported as being much better now, and was to sing with the Mendelssohn Club at Philadelphia last night.

**Root's School.**—The announcement of "Root's Training School for Teachers of Singing" will be regarded with interest throughout the country. Dr. Geo. F. Root, the president, has been a composer for and teacher of American people for nearly half a century. His system of teaching is a large part of the equipment of most of the successful teachers of musical conventions, institutes, normals and singing schools throughout the land. His interest and activity in his work remain unabated. His son, Mr. Frederic W. Root, is an authority in all matters relating to voice culture and solo singing, and his is one of the most prominent names among the musical educators of the day. The school which is to be under the charge of these gentlemen will be well calculated to send out efficient teachers.

## PERSONALS.

**A New Composer.**—A symphonic poem, entitled "The Last Days of Pompeii," by Ernst Heuser, lately a pupil of the Cologne Conservatorium, was performed at that town last month, producing a highly favorable impression. The new work is spoken of by competent critics as one possessing exceptional merit.

**Mrs. Joachim's Lieder Cycle.**—Mrs. Amalie Joachim commenced a series of four recitals illustrative of the history and development of the German Lied at Berlin last month, the first of the series comprising no less than thirty-five of the Volkslied order, ranging from the fifteenth century to Mendelssohn and Brahms. The entire series has been carefully and judiciously selected by Dr. Reimann, with historical notes added, and is published at Berlin in two volumes. The recitals, which are to be repeated in other towns, attract very considerable attention among German amateurs.

THE MUSICAL COURIER just learns that Mrs. Joachim will come to this country in March next, accompanied by her favorite pupil, Miss Villa Whitney White, an American young lady, and that both together will be heard in some song recitals.

**Dupont's Successor.**—That excellent pianist, Camille Gurickx, who was in this country on a short visit some four or five seasons ago, has been appointed to a professorship of the piano at the Brussels Conservatoire in the room of the late Auguste Dupont, whose pupil he had been. The vocal professorship vacated by Mrs. Lemmens Sherrington, at the same institution, has been filled by Miss Elly Warnots.

**Congratulations of The Musical Courier.**—It will be pleasant news to the many friends and admirers of both contracting parties to learn that Miss Mary Howe, the beautiful young soprano, and Mr. William J. Lavin, the talented tenor, have entered the bonds of wedlock.

**Heinrich Hofmann's Latest.**—The piano literature for four hands has just been enriched by two new works by Heinrich Hofmann, published with C. A. Challier & Co., of Berlin, Germany. "Kermesse" is the title of two books of charming genre pictures which form his opus 102, and opus 108 is entitled "Ritornells," a group of six characteristic pieces. Both works are not difficult, and are a grateful task to perform, and we doubt not will find many friends among musicians and amateurs.

**Helen Von Doenhoff.**—Helen Von Doenhoff, the well-known contralto, who did such artistic work in the ungrateful rôle of "Lucia," in Mascagni's "Cavalleria Rusticana," at the Casino, has had several flattering offers, which she is at present considering.

## Kneisel Quartet Concert.

THE novelty of the second Kneisel Quartet Concert last Friday night at Sherry's was a piano quintet in E minor by Christian Sinding, a young Norwegian composer. The work can hardly be said to be an impressive one, nor is it very original, but it nevertheless contains some very interesting experiments in harmony and a remarkably clever scherzo.

The opening allegro consists of a figured theme which sounds marvelously like a figure in the G minor symphony of Mozart. This is entwined around a decidedly Norwegian motive, as Grieg-like as it possibly can be, and the movement throughout, while manifesting considerable ability in workmanship, is musically dry and uninteresting. The continual repetition of the sharp chord figure and the iteration of the above mentioned figure soon grew monotonous.

The second movement, an andante, is better, though commonplace as to theme. Its opening and coda for the strings alone are very effective, however.

The scherzo is the most piquant and original of the four movements of the quintet and was played with the most vim and vigor. The last movement betrays a poverty on the part of the composer, for the first figure of the allegro turns up once more and sticks grimly to the end. The ending of this movement is impressive, almost startling, on account of the abrupt harmonic transitions.

As a whole the work lacks variety of coloring, the andante, dark and sombre, being the most characteristically national. The piano part was taken by a newcomer, Ferruccio Busoni, a young Italian pianist and composer who was a winner of the Rubinstein prize in St. Petersburg. He has a light crisp touch, fingers most agile, great rhythmic abilities, but betrays a dryness and hardness of tone in his chord playing. Undoubtedly this was due to the smallness of Sherry's rooms and the lowness of the ceiling. Mr. Busoni is at present an instructor of piano at the New England Conservatory, of Boston, an institution which always endeavors to secure the best talent available. Mr. Busoni is a very talented musical young man, whose compositions are pronounced by judges to be extremely meritorious, and who should be heard as a solo pianist, for his abilities are very great. The rest of the program consisted of a Haydn quartet in D and Schumann's quartet in A, both

beautifully played by the Kneisel Quartet, whose finish, tonal balance and sincerity make them an ideal group of chamber music performers.

## The Brooklyn Philharmonic Concert.

THE public rehearsal of the second Brooklyn Philharmonic Society concert took place last Friday afternoon at the Brooklyn Academy of Music. The Boston Symphony Orchestra, under Arthur Nikisch, played Goldmark's characteristic overture, "Prometheus Bound," the "Waldweben" from "Siegfried" of Wagner and Brahms' most enjoyable symphony, the second one in D.

While differences of opinion may exist as to Mr. Nikisch's Wagner readings, one is nevertheless forced to admire their absolute lucidity and beauty of tone, though the absolute climax never comes, and detail effect is aimed at instead of broad surface painting.

The Brahms symphony was wonderfully played, and Mr. Nikisch's undoubted intellectual grasp of the subject was demonstrated.

The solo performer of the afternoon was Ignace Jan Paderewski, who played his lovely A minor concerto with an accompaniment by Mr. Nikisch that was simply fit for the gods.

At last the great Polish pianist gave a full view of his genius; for, unhampered, he put forth all his power, and for grace, delicacy, force, fire and poetical musical passion his playing was something extraordinary. The superlative is forgiven when one writes of Paderewski. Brooklyn audiences are proverbially cold, but after the second Chopin impromptu and the sixth Hungarian rhapsody of Liszt Paderewski's audience of Friday unbent a bit and applauded, and their applause was sincere enough to cause the pianist to respond with Liszt's "Campanella." The regular concert took place last Saturday evening, and Mr. Paderewski never played better. For encore he was forced to respond with an overwhelming performance of Rubinstein's staccato etude in C.

## Providence Items.

PROVIDENCE, R. I., December 11.

THE first concert of the Arion Club's twelfth season was given at Infantry Hall on the evening of December 2. Verdi's "Manson" requiem was the work performed. The mass has never been heard here, and a large and deeply interested audience listened to its presentation, which was practically a flawless one. In fact, we hardly expect anything less than that at the hands of this superb choral society and its indefatigable conductor, Mr. Jules Jordan. The professional element was present in full force, including representatives from Worcester, Boston and other New England cities.

As for the work itself I think that every musician who has either heard it or studied the score will agree with me when I say that it smells of the footlights. I am not setting myself up to criticize the methods of so great a maestro as Verdi. It is great music without doubt, yet the fact remains that the portions susceptible of strong dramatic treatment—the terrors of the Judgment Day, &c.—are made to overshadow the central thought of the requiem mass, prayer for the repose of a departed soul. In a word, it is theatrical rather than churchly. Viewed from a musical standpoint only, it is full of originality and beauty, presenting a curious *melange* of Italian melody and old-fashioned counterpoint welded together with a powerful and effective orchestration of the modern sort.

It was a matter of general comment that a better or more evenly balanced group of solo singers has seldom, if ever, been heard at an Arion concert. The quartet consisted of Mrs. Geneva Johnstone-Bishop, soprano; Mrs. Julia E. Wyman, contralto; Mr. William H. Rieger, tenor, and Mr. Antonio Galassi, baritone. Of these everyone except Galassi was a stranger to the audience, and I think that he has never appeared here but once. The solos allotted to each singer were given in a thoroughly artistic and satisfactory manner, and the four voices blended charmingly together in the concerted numbers.

The chorus performed its difficult share in the work with great precision and admirable sonority where such singing was called for. It is always at home in pianissimo effects, and the shading and clear enunciation of the softer passages left nothing to be desired.

The orchestra was, as usual, the Boston Germania, and furnished fine support. Mr. N. B. Sprague handled the great organ with his accustomed taste and skill.

I omitted to mention in my last letter a concert given on Thanksgiving eve by Reeves' American Band, assisted by the Weber (ladies) Quartet and Thomas L. Cushman, tenor. The band and the quartet are local institutions, and both among the best of their kind. We know pretty well what to expect of them, and I only refer back to this now in order to do justice to Mr. Cushman. I believe he is a well-known singer in Boston, but I never happened to hear him before. All I have to say is that I do not often hear so good a tenor or so intelligent a singer. I am willing to go on record to that extent.

Laura Schirmer-Mapleson was the chief attraction at the second Star Course concert on December 1, assisted by the Weber Quartet, the Crescent (male) Quartet and Edith L. Kent, pianist, all of Providence. The management advertised that they paid the prima donna \$1,000 for this concert. In her first number—Matti's "Amore"—she displayed her ability as a coloratura singer, and produced a very favorable impression. Her other selections consisted of a ballad by Claribel and another by some other musical nonentity. As for her voice, it seemed to be one of admirable quality and under perfect control, but ballad singing is evidently not her forte. There is too much of vibrato and too much exaggerated pathos for the true simplicity of the ballad style.

Last night the New York Symphony Orchestra gave the first of the three concerts it is to favor us with this season. Conductor Walter Damrosch delivered here last winter a series of lectures upon Wagner's works, which were well attended, and yesterday afternoon—by way of preliminary to the concert—he gave us a discourse upon the works to be played last night. The concert drew out a large audience, which, owing the educational facilities to which I have alluded, was enabled to applaud in the right places. This was the program:

Overture, "In Spring".....Goldmark  
Air, "Oh, Rest in the Lord".....Mendelssohn  
Theme and variations.....Tchaikowsky  
Sérénade Française.....Burgmeier  
Norwegian melody.....Grieg

String orchestra.

"Song of the Forest Bird" ("Siegfried," Act II.).....Wagner

Air from "Samson and Delilah".....Saint-Saëns  
Allegretto from Seventh Symphony.....Beethoven  
Overture, "Tannhäuser".....Wagner

Soloist, Mrs. Ritter-Goetze.

Mr. Damrosch's band includes a noble body of strings, who showed their worth not only in the pieces specially allotted to them, but all the way through. I did not think the woodwind or the brass choir quite as good as that of the Boston Symphony, and the playing of the orchestra as a whole seemed to lack a little of the exquisite ensemble that Nikisch's men exhibit. Probably all that they need is the shaking together of a couple of seasons' playing. I only allude to it as a matter of comparison, not criticism, for their work was certainly of a high order and good enough to satisfy the most exacting. The "Tannhäuser" overture in particular was exquisitely played.

Mrs. Ritter-Goetze's magnificent voice and stately stage presence were greatly admired. Like Fursch-Madi she would not encore, for which, much as I would have liked to hear her again, she has—on principle—my thanks.

WM. A. POTTER.

## The Abbey-Grau Grand Opera in Louisville, Ky.

The date—December 7, 1891. The place—The Auditorium at Louisville, Ky. The company—The Abbey-Grau Grand Italian Opera. The opera—Wagner's "Lohengrin."

THE CAST—FRENCH, ITALIAN, AMERICAN.

Elsa di Brabant.....Miss Emma Eames  
Ortrud.....Miss Giulia Ravogli  
Federico di Teirramondo.....Mr. Magini Coletti  
Enrico d'Uccallatore.....Mr. Edouard de Reszké  
L'Araldo del Re.....Mr. Serbolini  
Lohengrin.....Mr. Jean de Reszké  
The language in which the German opera was sung—Italian. The result

—The best grand Italian opera ever given in this city.

Vianesi is a director and conductor *au plus comme il faut* for Italian opera. His nerve force is something marvelous, but—of course Octavia must find a "but"—well, she was brought up under Hans Richter's baton in Vienna, and her heart has been given to the quiet majesty and brain force of Anton Seidl ever since she first heard him in Dresden; as for Thomas, she was once so impressed with the magnetic precision of his tempo that she invariably lost her voice when singing beneath his baton. In short, she dare not as yet venture a criticism on Vianesi until she has heard him stir up a meringue-omelette-soufflé like "La Sonnambula"—something sweet, you know.

Mrs. Eames-Story has greatly improved since her début in Paris. Her voice has become rounder and more resonant, her acting better. Her "Elsa" is a royal princess of the Hapsburg type, coldly, calmly beautiful, like a calla lily in love with the moon, most intellectual and graceful.

Miss Ravogli is an ideal "Ortrud" in acting; her facile expression admirable, her mezzo soprano voice hardly adequate to the passionate deceit of her nature as "Ortrud," but the Italian vowels made it sufficiently imposing for Italian opera.

Edouard de Reszké was all one could ask of a courtly "Enrico," but he was not Wagner's "Heinrich." The timbre of his voice is exquisite. Serbolini has a superb voice, marred by a villainous method. Where his tones should have been imposingly firm he did the nanny goat act to perfection, *un chevement détestable*!

Magini-Coletti sang better in every succeeding measure. His acting made one sorry that he died beneath the flash of "Lohengrin's" calcium lighted sword.

Jean de Reszké creates a new "Lohengrin." His voice was enchanting, his acting magnificent, a most courteous Knight of the Swan, a saintly hero, the intellectually cultured prince worthy to wed a noble gentleman like the "Elsa" of Mrs. Eames.

The choruses were glad in climaxes, sufficient in volume, heroic in resonance, but the individual voices being worn and weary their ensemble was or seemed a comma or two off tone. The bridal chorus, "Rose Maidens," was almost unrecognizable, so unbalanced were the voices.

Taken as a whole the opera was splendidly staged, and to such a starved beggar in the world of music as myself—I have lived three years in Louisville—the opera gave me a foretaste of heaven; it was Wagner à la caramel, but it was still Wagner. Even Italian opera must succeed with such basis, but I imagine New York's musically cultured audiences will feel they have let go the substance and grasped the shadow. But stay—was it the "musically cultured" portion of New York that banished German opera?

TUESDAY, December 8.

The matinée is over. If New York wants bona fide Italian opera begin with "La Sonnambula."

The curtain goes up to a tickling motive from bassoons, the flutes squeal a "Qu'we! qu'we!" in form of a "prall triller," the violins catch on, and the peasants, with their avoidupois contadina, sing something that sounds like "E-awe, e-awe." It was melodic, I presume, for Vianesi's baton capered about like thistle down in the wind. It was pathetic to see that great orchestra of really musicianly men compelled to tickle violins into giggles and plink-wink on flutes. A German opera orchestra for an Italian opera accompaniment is equivalent to using a columbiad to kill a flea.

The cast was:

Amina.....Miss Marie Van Zandt  
Lisa.....Miss Ida Klein  
Teresa.....Miss Cernuschi  
Il Conte Rodolfo.....Mr. Edouard de Reszké  
Alessio.....Mr. Rinaldini  
Un Nattaro.....Mr. Grossi  
Eldino.....Mr. Gianini

Miss Van Zandt and Mr. De Reszké were the only ones worthy of mention. His superb basso, rounded with a rich baritone quality, his imitable acting and the distinguished air of "le vrai gentleman" with which he does everything must make him a favorite with gentlemen; with ladies—ah, *cela va sans dire*.

Miss Van Zandt is a born ventriloquist. Of course she has studied; her method is charming in naturalness, ease and grace. She seemed in a somnambule state from the moment she came upon the stage until the "Ah non giunge" of the last act, yet she sang exquisitely; a peculiar far away ventriloquism made her tones unearthly at times.

Tuesday night, December 8, the opera was "Les Huguenots." The cast:

Valentina.....Mrs. Emma Albani  
Margherita di Valois.....Mrs. Pettigiani  
Urbano.....Mrs. Sofia Scalchi  
Conte di San Bril.....Mr. Enrico Serbolini  
Conti di Nervals.....Mr. Magini-Coletti  
Marcello.....Mr. Vinche  
Raoul di Nangis.....Mr. F. Valero

Scalchi alone saved the opera from being a fiasco. Mrs. Albani was off key, her singing and acting were too "hustling." She was enthusiastically applauded; for effort, loud shouting, head thrown back and mouth wide open are what "take" here. They demand quantity, because ignorant of quality. Albani used to sing; perhaps she will in New York. Here she knows what Louisville likes and, obliging, "fills the bill."

New York will have heard Italian opera and Italianized German opera before this letter reaches THE MUSICAL COURIER. Well, God help the audiences who listen, the talking in the boxes will be to them a benediction, except when Eames, Scalchi, Van Zandt, and, above all, the De Reszké sing.

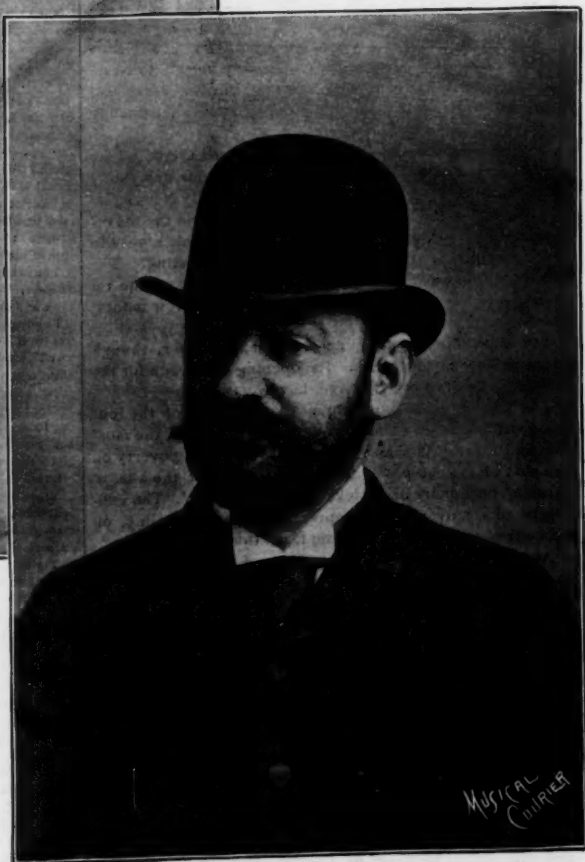
OCTAVIA HERSEL.

DECEMBER 8, 1891.





HENRY E. ABBEY.



MAURICE GRAU.

# OPENING OF THE Opera Season.

## "ROMEO AND JULIET."

### THE ABBEY-GRAU COMPANY.

ONE of Mr. Ira D. Sankey's pathetic-religious ballads has a refrain which is a tinkling repetition of the torturing conundrum, "What shall the harvest be?" Some such painful interrogatory as this must be the chief food for reflection in the mind of Messrs. Henry E. Abbey and Maurice Grau after the opening of their season of opera in the French and Italian languages at the Metropolitan Opera House on Monday evening. It is not the province of the critic to discuss the pecuniary prospects of any amusement enterprise. That is, of course, the business of the managers. But we may be pardoned for remarking with some brevity and a good deal of emphasis that we are glad that we are not the managers.

To be sure, the house was full; but whoever sees a first night house in these days that is not full? Does the thoughtful reader rejoice in the possession of many friends who would decline to go to the opera if they could get tickets for nothing?

The house, then, was full; and there was no lack of applause and *bravi* in the good old-fashioned style so dear to our ancestors. These demonstrations of deep joy may be accepted with becoming gratitude by Mr. Abbey, Mr. Grau and the expensive luxuries of song, whom they have taken under their benevolent protection for a brief and, let us hope, profitable season. But we may be pardoned for hazarding the opinion that "Io Triumphe" is a paean which has greater significance after the battle than before it. If the cream and gilt auditorium of the Metropolitan Opera House shall, on the day of Messrs. Abbey & Grau's final *matinée*, resound with cries of acclamation; if the artists and the conductor shall be called forth again and again to receive the homage of the public, we shall be ready to admit that there is a popular demand in this town for grand opera in the French and Italian languages. If memory is not too merry with us, it has been the custom of audiences present at the termination of recent seasons of grand opera under the direction of Messrs. Abbey & Grau to "fold their tents like Arabs, and silently steal away."

No doubt it was the presence of the French language as a prominent factor in the brilliant plans of the enterprising impresarii that led to the selection of Mr. Charles Gounod's *eau sucrée* opera "Romeo et Juliette" for the opening work of the season. Possibly the fact that the prima donna who has this work in her repertoire (we also speak French) rejoiced in the possession of a well advertised domestic romance of a shade much more becoming to the feminine complexion than the romance of Laura Schirmer-Mapleson, a romance made of linen warranted to stand public laundrying, may have had some influence in determining the choice; but it cannot be stated positively that this is a fact.

Howsoever these things be, "Romeo et Juliette" it was, and the public had an opportunity of renewing its acquaintance with Mr. Gounod's soda lemonade imitation of the champagne of Shakespearean passion. Messrs. Barbier and Carré, the librettists of this work, also wrote the book of Mr. Gounod's "Faust;" and as in the latter they showed a profoundly Parisian appreciation of the ideas of Goethe, so in the former they have displayed a truly Gallic understanding of the thought of Shakespeare. None of the learned commentators or famous actors have

done as much to enlighten the popular mind on the vexed questions of "Hamlet" as Ambroise Thomas, except, possibly, James Owen O'Connor. And no one has ever illuminated the dark places in "Faust" and "Romeo and Juliet" with such pretty tints of light as Mr. Gounod, amiably assisted by the combined genius of Barbier and Carré. Whether you like the illumination or not depends upon your capacity for the digestion of truth. It was that unparalleled novelist, Miss Laura Jean Libbey, who announced the theory that a novel should not represent the world and humanity as they are, but as a young girl would wish them to be. The combined intellects of Messrs. Barbier, Carré and Gounod have gone far toward representing the story of "Romeo and Juliet" as a young girl might wish it to be. And it must be further added to their praise that, although they are Frenchmen, there is nothing in their work to "bring the blush of shame to the cheek of modesty."

It is all sweet, gentle, mellifluous. The swan toned violin and the melting violoncello raise their voices in ravishing concord of sweet sounds, measure upon measure, while the impertinent, self conceited cornet and the bullying trombone are compelled to sit for the most part in silence and listen to the lascivious pipings of flutes, oboes and clarinets. Here is an opera in which no rude elemental passions shall shock the gentle nerves. No aggressive "Siegfried" shall blow a rhythmic challenge on his horn, burst through flames, seize his bride from her couch of living rock and cry:

On rapturous lips,  
My eyes look for pasture;  
With fathomless thirst  
My mouth is on fire.

It is quite possible also that the hearer cannot find in the saccharine measures of Mr. Gounod's duet, "Non, ce n'est pas le jour," anything to recall to him the splendid passion which Shakespeare's "Juliet" voiced in the words:

My bounty is as boundless as the sea,  
My love as deep; the more I give to thee,  
The more I have, for both are infinite.

But a truce to discussion of Mr. Gounod's shallow sentimentalism. His treatment of the glories of love in "Romeo et Juliette" is on a par with that of the glory of salvation in the "Redemption." Let us, therefore, dismiss the opera from further consideration and turn to the singers; for it is a generally accepted fact that in seasons of grand opera in the Italian (and French) languages the play is *not* the thing. Before leaving the music, however, let us say this: The accusation brought against Mr. Gounod by some learned Parisian critic, that he had striven in this opera to imitate the endless melody of Wagner, need not deter any crescent anti-Wagnerian from going to hear "Romeo et Juliette" when it is again offered for public consideration. The endless melody will not overwhelm him. It is even possible that he may fail to discover its endlessness.

The art of *bel canto* has been recently spoken of in this community as a thing, though lost to ears, to memory dear. Gentle reader, on Monday evening it came back to us in all its glory and the populace bowed its head and wept for joy, more or less. To be sure, the world's greatest fareweller was not in the cast of the opera and no one sang "Home, Sweet Home" between the acts; yet it was a great night for the art of *bel canto*. It has been one of the pet traditions of the anti-Teutons that only German singers wandered away from the pitch and sought for melody in fresh fields and pastures new. It has been one of their traditions that only German singers were unable to curl the gnarled trunks of their voices with the twining tendrils of the chromatic scale, that only German singers were innocent of staccati and incapable of singing sustained tones. After Monday evening's revelation of the recovered art of *bel canto* let no dog bark. This is a very great and glorious world in which we live, and Richard Wagner, Carl Maria von Weber, Ludwig von Beethoven and Wolfgang A. Mozart were not in it with Rossini, Bellini and Gounod in the art of writing for the human voice.

Mrs. Emma Eames-Story, being a lady, commands precedence. Let us, therefore, consider her art of *bel canto* first. Mrs. Eames-Story was a tall and ligneous "Juliet," troubled with chronic indisposition of the arms. Her voice is a very uneven soprano. The lowest notes are of sepulchral quality, and, as if they were not ghastly enough in their normal condi-

tion, the lady forces them with misguided enthusiasm. Her middle register is fairly good, and its notes are delivered with a tolerable amount of skill. The upper register is the best, but it is of extremely small extent, and when the prima donna essayed the upper dominant in the waltz song she narrowly escaped disaster. Mrs. Eames-Story can sing a fairly clear chromatic scale at a tempo which would never be suspected of inebriety; but her attempts at arpeggios and at ornamental passage work generally are provocative of cerebro-spinal chills.

The prima donna sang the waltz song in a tentative style, and was heard to much better advantage in the ensuing duet, which is quite as difficult as Tosti's "Good-Bye." In its dramatic aspect Mrs. Eames-Story's interpretation of "Juliet" was calm and reposeful. Angular in appearance and action, she reduced the idyllic music of Mr. Gounod to a state of molasses-like sweetness and inertness. We do not wonder that the lady failed to make a profound impression on Chicago. In the metropolis of the West they are all hustlers. Mrs. Eames-Story's interpretation of "Juliet" would lull to rhythmic slumber an inebriated Comanche.

Mr. Jean de Reszké, the "Romeo" of the evening, is a tenor who possesses a made voice and a manufactured reputation. He has had the honor of singing in most of the great cities of Europe, and he has come to us with the benison of Chicago resting fresh upon his manly brow. His voice is indescribable. It is a curious compound of tones in which one can readily find reminders of Jules Perotti, Tamagno and Victor Capoul; but it is not so large and sonorous as the voices of the first two nor so weary, stale, flat and unprofitable as that of the last of the trio. In the lower and middle registers the voice has the dissipated oboe timbre of the French school, while the highest notes have a leaning toward the quality of the yellow clarinet. We do not know whether Mr. De Reszké ever heard of what the Germans call the "bebung," but he has it very badly. It is not a tremolo, however, and that is to his credit. Except in the case of his high notes this tenor produces his voice with the same care and tenderness as that with which Russell Sage produces a \$5 bill; but all notes above the staff Mr. De Reszké carries by assault, not unmingled with battery. His delivery is as full of explosions as a dynamite factory, yet he sings with a good deal of feeling and often startles his audience.

The one great artist who appeared on Monday evening was the tenor's brother, Edouard de Reszké. He is a basso whose physical and artistic stature is of the highest. He has a noble voice, of no great profundity of range, but of sufficient compass and of splendid power, immense sonority and fine quality. It did not impress us on Monday evening as being velvet-like in the matter of smoothness, but perhaps the singer was a little hoarse. We are willing to give him the benefit of the doubt. His phrasing was magnificent in its breadth and symmetry, and his delivery of the music of "Friar Laurence" was, on the whole, admirable in its dignity and sincerity. As we have intimated, Edouard de Reszké is a man of imposing appearance and he has an expressive countenance. His acting was manly, and we believe that he will give the public more unalloyed pleasure than any other member of the company. It is a significant commentary on his associates that he made the most pronounced success of the evening. When a basso does this it means that there is a good deal of weakness in the rest of the company.

And now the painful truth must be told that the last word of praise has been spoken. The "Mercutio" was a curiously shaped person named Martapoura. This curvilinear little gentleman rejoices in the possession of a gelatinous baritone voice. That is to say it is in a state of ceaseless wobble, like a mold of jelly. It wobbled through the "Queen Mab" song in a manner which reminded the hearer of the passing of snake fence by the window of an express train.

If this must be said of Mr. Martapoura's vocal misfortune, what shall we say of the voice of Mr. Mangini-Coletti? It possesses a more swift and thrilling wobble than the voice of Mr. Martapoura, and suggests to the hearer that it was born in a swampy country, where fever and ague are bred in the bone. Mr. Mangini-Coletti appeared in the rôle of the much injured father of all the Capulets, and he succeeded in arousing deep sympathy for that unfortunate person.

The part of "Tybalt" was in the hands of Mr. Vic-



tor Capoul, a gentleman whose voice was a memory from the beginning of its existence. It cannot be said that Mr. Capoul sang his music. He made a noise with his throat which caused all those who did not think he had the croup to wish that he had.

Mrs. Bauermeister was the nurse and a Miss de Vigne was "Stephano." It is a great pity that there is not a charitable institution for such persons. They ought not to be compelled to try to earn their livings by maltreatment of musical notes.

There were others in the cast of "Romeo et Juliette," but no humane person would undertake a public description of their doings. It is bad enough to be obliged to record the fact that there was a chorus, and that it sang in a manner persistently out of tune with itself and with the orchestra! As for the orchestra, it did the best that could be expected of it under the circumstances, and at times played Mr. Gounod's bread and butter accompaniment beautifully. Mr. Vianesi described rectangular parallelograms with his baton in the heated air over the footlights and occasionally looked unpleasantly at the first violins. No doubt he is a great conductor.

And thus began the much advertised season of grand opera in the French and Italian languages under the management of Messrs. Abbey & Grau. Let us hope that the two managers will not live to rue the day. But we are under the impression that a public which has had seven years of education in a school of opera in which artistic ensemble and dramatic vraisemblance are not sacrificed to the glorification of two or three high salaried stars will not hail the new dispensation with hymns of abiding joy.

**Clara Poole.**—Two more musical and artistic triumphs are to be recorded for the above favorite contralto. At the musicale given in aid of the Home for Friendless Women in Brooklyn her singing made a sensation, and on Thursday with the Brooklyn Choral Society in the "Messiah," her most important solo, as the daily papers report, was unfortunately marred to a certain extent by the universal but ill timed applause of the over five thousand people present. Negotiations are now pending for her appearance on the New York concert platform, where without any doubt she will create a sensation equal to any as yet made in concerts.

### Music in Toronto.

Toronto, December 10, 1891.

I HAVE been asked repeatedly why Toronto correspondence does not appear more frequently in THE MUSICAL COURIER. As others who have not inquired may also be similarly curious I wish to explain for the benefit of all that, knowing that in the aggregate you are applied to for much more space than can possibly be granted, I feel bound to make my letters as infrequent and as concise as possible.

Mr. Frederick Boscovitz's first of a series of three subscription illustrated lecture concerts was given November 16 in the theatre of the Normal School. The cream of Toronto's fashionable people overflowed the pretty little auditorium, and the great interest evinced must have been most gratifying to Mr. Boscovitz. His "chats," as they were termed, were illustrated by some quaint old melodies, specially written for the spinnet and harpsichord. Among the composers presented were Byrde, Bull, Lully, Rameaux, Scarlatti and Bach. The second part of the program was of modern construction. Mr. Boscovitz had a spinnet for the occasion—his own property, and highly prized as an interesting relic. The contrasting effects between it and the noble specimen of Steinway's handiwork, upon which Mr. Boscovitz also played, were calculated to impress one with the thought that if music had progressed in other departments as have its mechanical accessories what sublime heights would have now been reached. The lecture platform was evidently familiar ground to Mr. Boscovitz, and the reputation which he has attained in this particular field, and also as an artist, in America and abroad is easily understood. A pleasing diversity to the proceedings was Miss Morgan's singing of "Cherry Ripe" and Boscovitz's "By the Golden River." Mr. S. Nordheimer, who had introduced the lecturer to the audience, also called for a vote of thanks, which was enthusiastically indorsed. Mr. Boscovitz's second lecture concert is to be given December 21.

A concert lecture for the Children's Aid Society was given by Mr. W. Edgar Buck, December 2, at Association Hall. Some thirty members of the Vocal Society and several other amateurs gave pleasing variety to the entertainment by contributing solos, duets, trios and choruses. Mr. Buck's lecture dealt with subjects more particularly relating to the singing and speaking voice. He made his points both clear and concise. The lecture was sufficiently interesting and instructive to deserve a much larger audience than was present. The musical part of the program was too long to be here dealt with in detail. Generally speaking, however, it was very pleasing, while some of the features, especially Mr. Buck's singing, were worthy of extended complimentary mention.

The Haslam Vocal Society (125 mixed voices) gave its first concert for this season at Pavilion Music Hall, Tuesday evening, December 8, under the direction of Mr. W. Elliott Haslam. For solo performances the services of that combination of good and in different talent, the Musin Concert Company, comprising Mrs. Tanner-Musin, Miss Inez Parmenter, Roger Dupuy, Emil Senger, Edward Scharf and Ovide Musin, had been engaged. The Musin Company is too well known to the majority of your readers to require extended mention. The "home" society sang Caldicott's "Message," Smart's "Stars of the Summer Night," Leslie's "Song of the Flax Spinner," Gounod's motet "O, Day of Penitence," a transcription of Sullivan's "Lost Chord," Stewart's "Cruiseken Lawn," and, with a quartet of the Musin Company, the "Miserere" scene from "Il Trovatore."

I have frequently had occasion to speak in complimentary terms of Mr. Haslam's society, but, as a matter of fact, it has never been so satisfactory

as upon the occasion of this their last concert. The one point in which it had previously seemed slightly deficient was in fullness and sonority. This has been completely remedied and now the chorus presents a rich, well balanced, powerful body of tone and a refinement of finish as exceptional as it is delightful. The Haslam Vocal Society concerts are very popular, and a fashionable audience filled every seat in the hall.

Musical people here are looking forward with great interest to the visit of Alfred Grünfeld, pianist, and his brother Heinrich, the cellist, on January 7. The critically laudatory notices of these artists by THE MUSICAL COURIER lead us to expect a treat of the first water.

### Buffalo Letter.

Buffalo, December 14.

THE "Orpheus" concert was a "stag" affair, no women appeared on the platform, but, as if to compensate for this in a measure, there were such a good looking lot of men assembled that I have not seen in many a day. Curious 'twas to note the tendency of those suffering (?) from a scarcity of hair to "flock together," as if to illustrate that "birds with one feather flock mit themselves."

But this is not music—though hair often produces music, vide the violin. I have also known hair to produce cash, vide, those entrancingly beautiful and youthful females, the "seven Sutherland Sisters," now lingering with us.

Mr. Lund's fifth season as conductor of the above named society began most auspiciously with this concert, which was of commendable brevity, one hour and twenty minutes short. The singing was finished and full of "go," the only suggestion being that a woman's voice would have relieved the sameness. Mr. Emil Fischer sang the noble aria from "Undine," and later two songs, taking a high F with as amazing ease as the low E feat in the next song; he certainly knows how to sing, though not at his best that evening. The new Concertmeister, Mr. Joseph Hartner, played his violin solos with dash, albeit rather hurried or flurried or both. He commanded the attention of the large audience from the outset; I want to hear him when he is more at ease. As it was he demonstrated that he has all of technic and more style than the ex-Concertmaster Kapp. You remember that Kalynoff, the original concertmaster, he of the debt creating powers, ran off before we had a chance to hear him. There is no probability of his returning, for numerous folks here would make it extremely warm for him.

It amused me to read in the local papers of the "finished style displayed by the strings in the ever welcome intermezzo by Gillet." The remark applies all right enough, only as it happens they did not play the intermezzo by Gillet. The prelude from Massenet's "Eve" was the number played, and it ought to have been familiar to the scribes, for surely we have heard it frequently.

A concert in our big little suburb, Tonawanda—known as the "lumber town," because, next to Cheek-c-a-go, it is the greatest lumber market in the world—deserves mention. I went in my professional capacity as solo pianist and found Kent's Hall, the scene of many former giddy festivities, of which I could a tale unfold, well filled by the bung-tung of the town. The Arion (male) and Ideal (female of course) quartets sang, Miss Louise Lewis contributed several charming solos, and the whole concert was a credit to the Y. W. C. T. U., and Miss True in particular.

First Liedertafel—second orchestra concert, Mr. Rummel soloist, this week.

F. W. RIESBERG.

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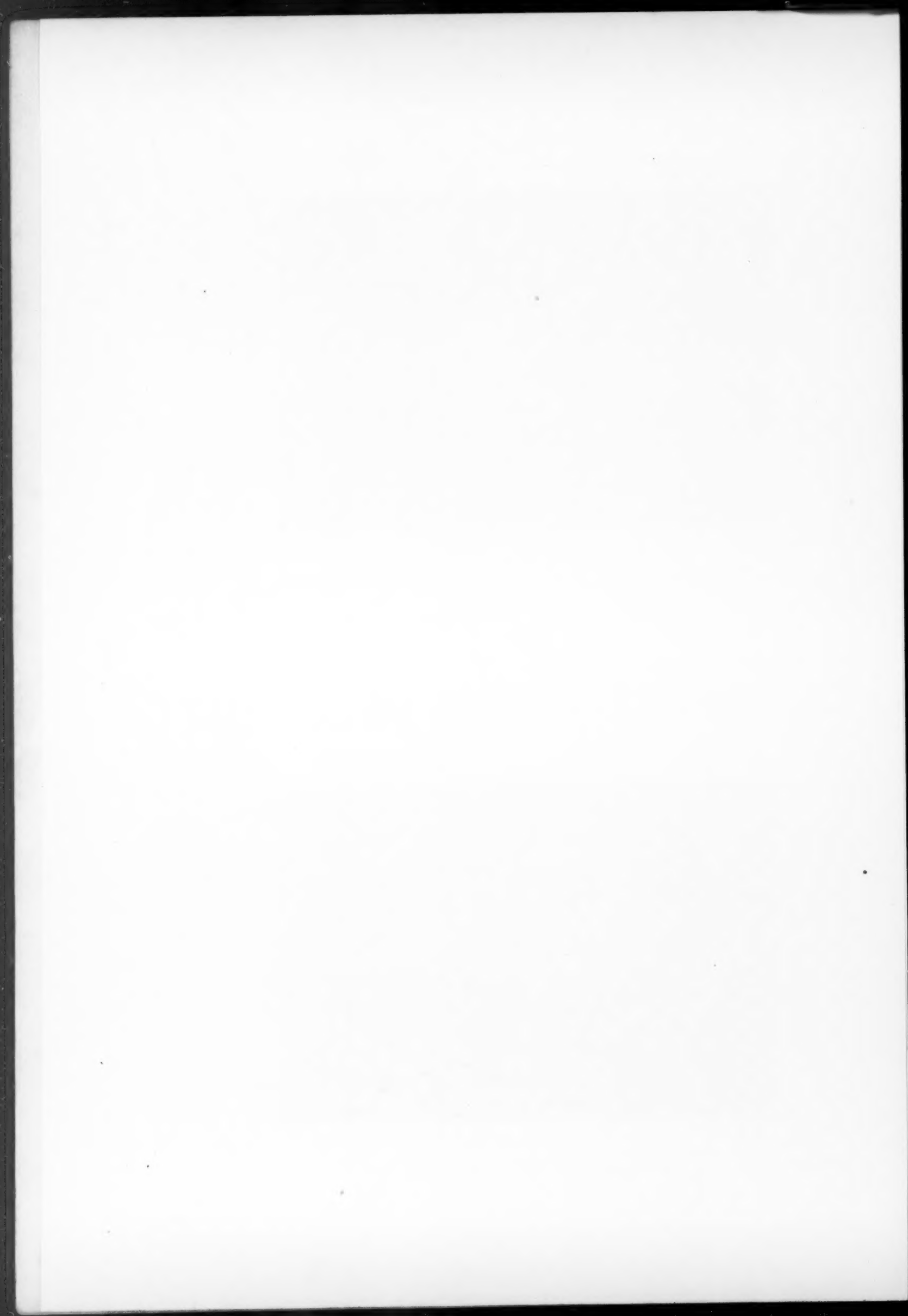


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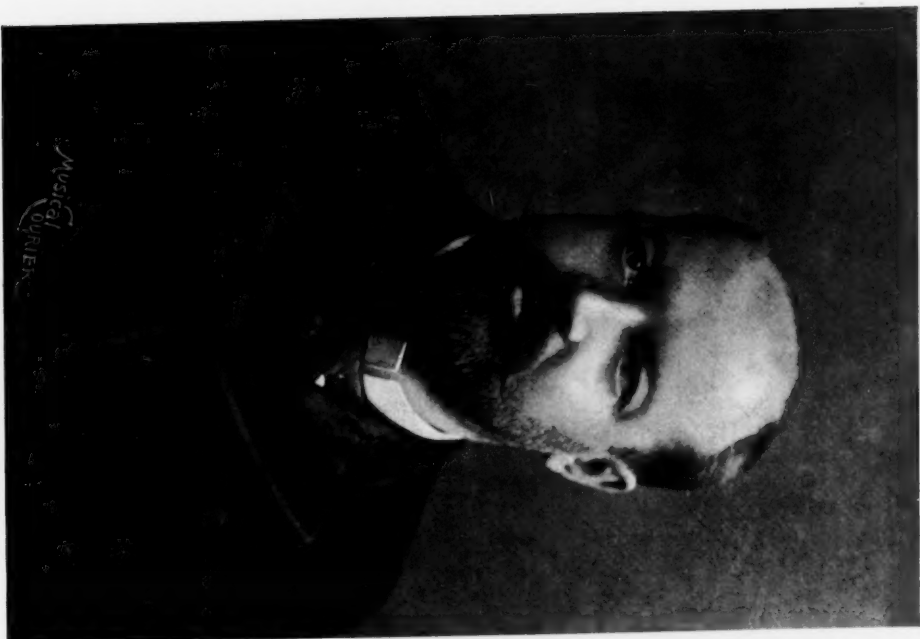
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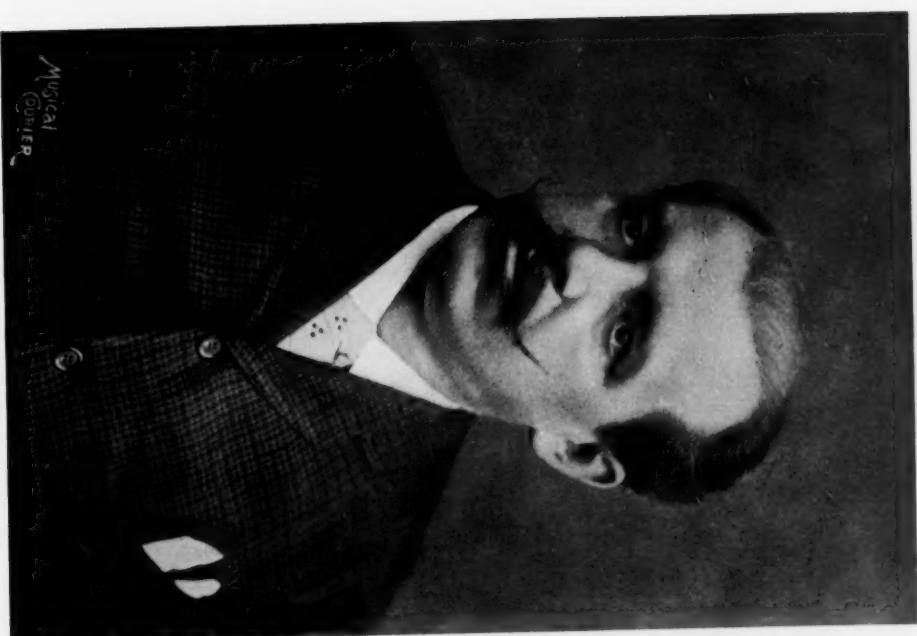
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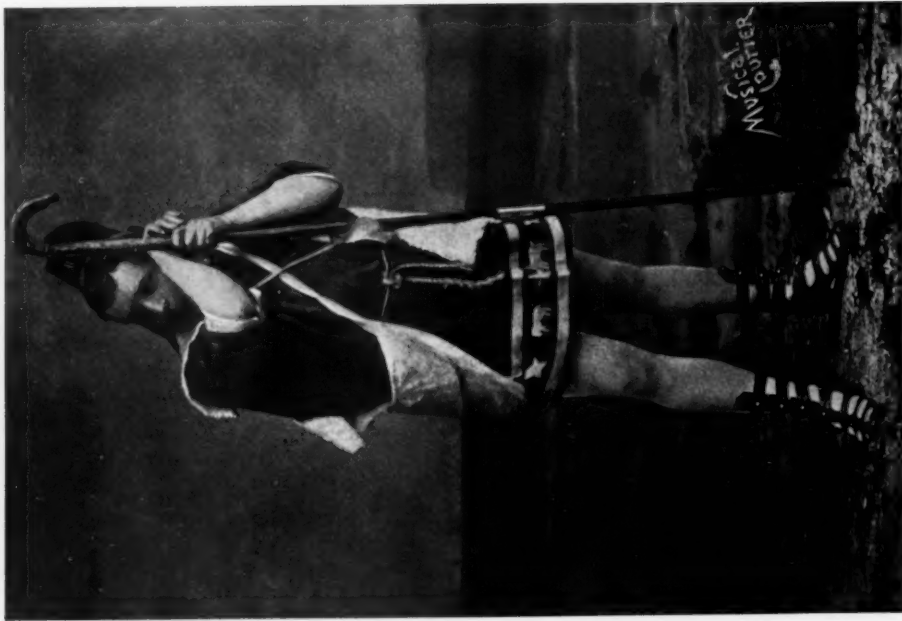
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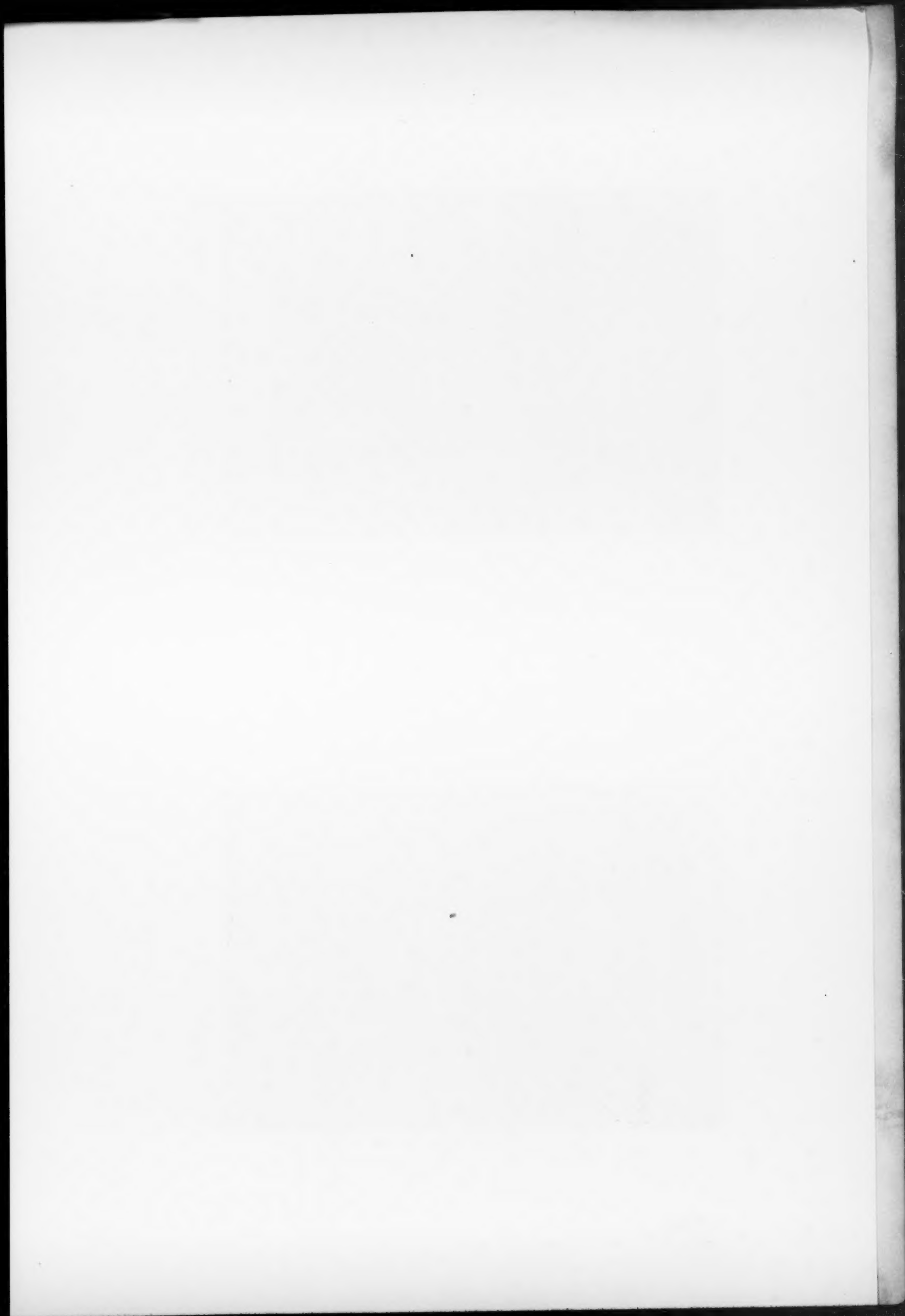




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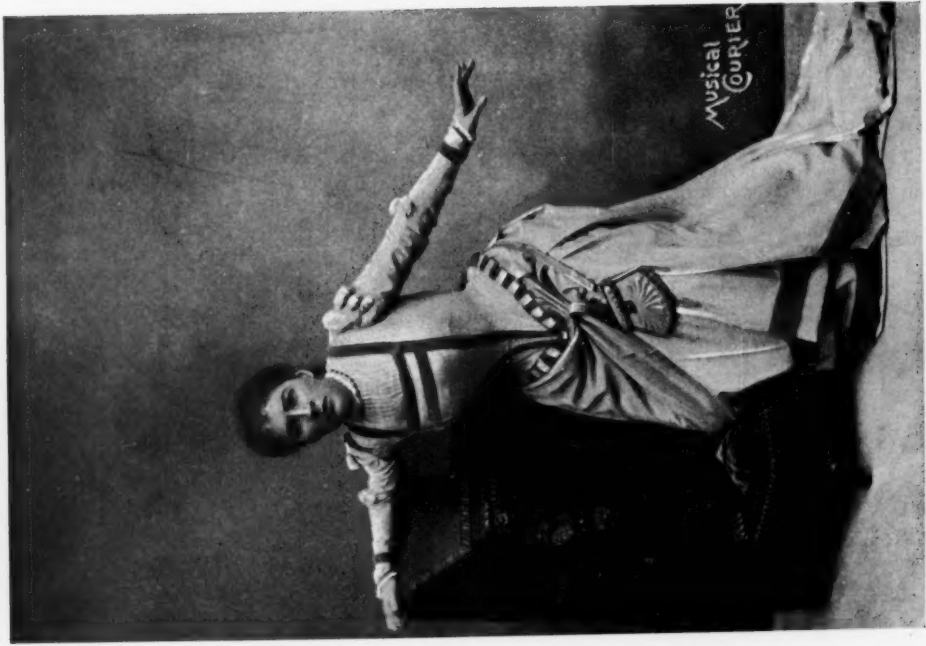
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Becker's patent standfast pegs are made of the best materials; the brass parts are plated by a process of oxidizing and have a beautiful dark and brightly polished surface. They can also be had in nickel without extra cost.

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**Paris Letter.**

PARIS, December 3, 1891.

**A**T St. Eustache the society "Des Artistes Musiciens" each year celebrate the day of St. Cecilia, by giving a grand mass, with orchestra, by some noted author, and on this occasion nearly all musical Paris is to be found in the church. Last week it was Weber's mass in E flat, with the Colonne orchestra, and Mr. Henri Dallier at the grand organ, with well-known soloists. The performance of the mass this year was not good, and not up to the standard one expects at St. Eustache. At the offertory a new composition by Mr. Dallier—"Contemplation"—for orchestra was played, which proved to be interesting and original. For the grand sortie the author gave an excellent performance of Bach's G minor fugue on the grand organ. At Notre Dame the annual fête of the *Adoration perpetuelle* was celebrated with great splendor the 1st inst. Fêtes in this grand cathedral are not often, and the sight is most imposing, especially during the procession, which numbered many thousand persons this year, together with

the two organs, which played alternately during the singing of their hymns.

At La Trinité, the same day, I had the rare pleasure of hearing Faure, the baritone, at a wedding. His voice is still full and rich, and his style such as one hears from no one else in France. He seldom sings now, this being only the second time I have heard him, the other being at the requiem of the lamented Delibes last winter.

Mr. Guilmant, who played some of his latest compositions on the grand organ, left yesterday for his annual English tour, embracing London, Manchester, Sheffield, Oxford and Glasgow, returning to Paris before Christmas. Our organists at home will be glad to know undoubtedly that this famous organist has recently written a number of new compositions as well as arrangements, which are shortly to be published.

The cast has now been definitely fixed at the Opéra Comique for the coming production of "Cavalleria Rusticana" and is as follows: "Santuzza," Miss Calvé; "Lola," Miss Vullefroy; "Lucia," Miss Pieron; "Turiddu," Mr. Gibert; "Alfio," Mr. Bouvet. The production is delayed on account of the continued success of "Mignon," which will continue until the first of the year, when Miss Sanderson leaves for St. Petersburg.

Lamoureux produced the new orchestral work of Richard Strauss, "Don Juan," last Sunday, which had an excellent performance. This work, which was rejected in Berlin on account of the many difficult passages, was given by this orchestra after five rehearsals, which were devoted exclusively to the study of this work.

Mr. Philipp, the pianist and composer, has just completed and published through his publishers, Richault & Co., a revision of the "Gradus ad Parnassum," of Clementi, in a very attractive edition. The work has been thoroughly revised and the fingering placed as is now used in the standard conservatories, and as well many indications and remarks concerning the transposition of each etude and to facilitate the pupil's progress. The work consists of a choice of thirty-six etudes and is excellently arranged.

WILLIAM C. CARL.

**Concert of the Arion.**—The concerts of the Arion are among the most interesting and enjoyable that are being given in this city, and the second season concert last Sunday night was no exception. It is not only the uniform excellence of the singing of the male chorus, but also, and perhaps principally, Mr. Van der Stucken's taste in the selection and arrangement of his programs and his knack at always finding some piquant novelties which are the cause of this. Last Sunday the program contained of orchestral novelties, a remarkably well written and sonorous overture in D minor to "Polyeucte," by Edgar Tincl, the most gifted of the younger school of Belgian composers, two charming Grieg movements for string orchestra, entitled "Norwegian," in G minor, and "First Meeting" in C, as well as Andreas Hallen's pretty "Elfin Dance in Moonlight," which all were exceedingly well played. The male chorus sang two new Heine settings by Mr. Van der Stucken, both of them characteristic and very beautiful, a Volkmann and an Attenhoffer *capella* quartet, of which the last named had to be repeated. They also sang Attenhoffer's "Sturmnacht," to which Mr. Remmert contributed the baritone solo with his old time verve; Heinrich Hofmann's "Troubadour" songs, in which Mr. Saenger was entirely inadequate to his task as soloist, and lastly Herbeck's fresh and fiery "Landsknecht," which was especially well sung.

Miss Leonora von Stosch contributed to the program the slow movement and finale of Bruch's G minor violin concerto and upon an encore request the Bach air on the G string.

Miss Olivia Fremstadt, the charming young Swedish contralto, sang an aria from Ponchielli's "Gloconda," a new and beautiful Lied, "O Jugendlust" by Van der Stucken, which was redemanded and Ethelbert Nevin's "Die Spröde." Miss Fremstadt has a noble vocal organ and sings with taste and musical feeling.

**VIOLINS FOR SALE.**—Genuine specimens of the following makers: Three by Guaragnini; price £100, £150 and £170. One by Ant. Hieronymus Amati, £150. One by Testore (very fine specimen), £60. One by George Gemünder, after Maggini, ten years old, £20. A London trade guaranty given with each. Address Manager, Brentano's, 5 Agar street, London, England.

**De Pachmann and His Rivals.**

**A**DAY or two ago I sauntered into a well-known resort for gentlemen when the hungry mood comes over them. It is a basement wherein the empty are welcomed if they have the wherewithal to pay spot cash for their viands. Being a basement it is secluded and below the din and traffic of the street. There the epicure can gratify his desires for excellent cooking, and there also, on account of the good cooking, a lot of choice spirits congregate and loaf and invite their souls.

As I say, I sauntered into that attractive Rathskeller a day or two ago in company with Mr. Hall, the excellent Chicago representative of the New York Musical Courier, and Adolph Carpe, the pianist. We had all been critical auditors of Vladimir de Pachmann at his recital for the benefit of the Visiting Nurses' Association at Hooley's Theatre, and an hour and a half of classical music is quite enough to make one both hungry and thirsty. We had been talking about De Pachmann, his unsatisfactory performance of the Chopin left hand etude, the Chopin scherzo and the Schumann "Carnival," and one of us had just expressed the opinion that Mr. De Pachmann had not a big enough intellect to properly play the great Schumann composition, when lo and behold! the famous pianist walked into the Rathskeller, also in search of something to eat and to drink. He was not alone. Arthur Bissell, the manager of the series of entertainments for the benefit of the nurses, Mr. Mittelschulze, or something like it, an organist who has lately come here from Berlin, and another gentleman, who was said to be De Pachmann's bodyguard, were with him. The pianist knew Mr. Hall and he stopped to chat with him, while the other gentlemen sat down at a convenient table and ordered their beer and dinner. De Pachmann joined them in a minute or two and, gave most elaborate instructions to the diminutive waiter as to what he wanted and how it should be served.

It may be remarked here by way of introduction that De Pachmann is the same personality off the concert platform that he is on the concert platform. He never speaks a word that he does not accompany it with a gesture, and nearly every gesture that he makes is either picturesque or grotesque. There is nothing conventional about the gentleman. He is undoubtedly a great artist at the piano, but that does not prevent him from being very funny in his individuality as a man. When he is pleased he rolls his eyes, lifts his hands and smacks his lips just as a monk would do (if monks are as they are depicted) over a bottle of choice Burgundy. There is more in De Pachmann's gestures than there is in his talk. He says not much, but what he lacks in words is ten times made up in these effective and eloquent pantomimic signs. One cannot conceive his fertility in gestures until one sees him at work.

After the diminutive waiter had absorbed all the minute instructions given to him by the piano artist and had gone off to do his patron's bidding, De Pachmann returned to our table. He did not sit down. By the way, he looks exactly like a clerical personage, and if he had a tonsure and would put on a robe of the order of St. Francis, he would be the ideal monk under all circumstances. He stood there and talked, gesturing in a hundred different ways, with hands, fingers, eyes and mouth. Naturally, he was the centre of attraction in the room, and everyone stopped eating to hear him talk and see him gesture. He speaks English so as to be understood. But when he found that Mr. Carpe was a German he gave up all other tongues and stuck to that. I cannot say that I was powerfully impressed with his neatness. He had just come from the recital, and his collar was considerably soiled. Perhaps he had taken off the recital collar and put on the less dainty article for the sake of economy, or perhaps he had perspired so freely over his program that the collar that was clean at the beginning was not clean at the end. Such is the fate of many articles in this world.

Naturally, the chat was confined to pianists. Mr. Carpe asked him who were his great exemplars in music. He raised his hands and eyes. "Liszt, ah! Rubinstein, ah! Paderewski, ah!" These are the three greatest pianists. First comes Liszt, then—and Mr. Carpe, laying his fingers on Pachmann's breast—said, "then Pachmann." "No, no, no, don't say that. I am not counting myself," replied Pachmann. Then he advanced toward Mr. Carpe, put his arm about his neck and said, confidentially, and sotto voce: "You see, Liszt and I are a good deal alike, and I think that Liszt is really in all things the only one that can stand with me. Then, after Liszt and me—I cannot truthfully write that Pachmann said 'me and Liszt,' although his whole air conveyed the same idea—after Liszt and me come Rubinstein and Paderewski. Von Bülow—ah, he is a great player! I like Von Bülow. Ah, Friedheim is a fine player! I like Friedheim, but he is too modest, too modest. I feel sorry for him. How did the people like him here? Yes, yes, yes; he is a good, a very good, pianist." These opinions were delivered not as the ordinary man would deliver them. De Pachmann, it must be borne in mind, is an extraordinary man. They were given out in staccato instalments and every word was accompanied by a dozen funny gestures and grimaces. He seemed, after unobscuring himself to Mr. Carpe, highly satisfied with himself, and the sundry glances that he gave to the mirror in the front of which he stood as he talked, convinced me that he was not without vanity and affectation.

Then someone of the three ventured to ask him what he thought of Rosenthal. He puckered up his mouth, shook his head and went through the motion of moving a crank. How about Gräfinfeld? Again the face was contorted and again he went through the crank movement. And how about Rummel? He smiled, laid his head on one side, screwed up his nose and turned the imaginary crank. "Ah!" he ejaculated. "There are only three great pianists: Liszt, Rubinstein, Paderewski and Pachmann," interjected Mr. Carpe. Pachmann smiled beatifically, hugged Carpe, who is about three times the size of Pachmann, and patted him lovingly on the back. "Ah! I see you have appreciation. But Rosenthal, Gräfinfeld, who is a charming gentleman, and Rummel!"—again he turned the crank—"all machines." All of which will be good news to the three piano players mentioned.

"Did you like my playing of ze Weber rondo?" he inquired. "Oh, yes," we all answered, "very much." "Ah!" he again the hands and eyes went up. "Joseffy can't play that."

"But I must not talk about music while my soup is getting cold," and he tripped away and in a moment or two was doing his level best to get on the outside of a dunkel beer.—The "Saunterer" in the Chicago "Evening Post."

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# THE MUSIC TRADE.

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## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 617.

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American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, DECEMBER 16, 1891

REPORTS reached the family of Mrs. William F. Boothe, of Philadelphia, last week that Boothe had been sandbagged in Paris and was critically ill. Details of the incident are lacking.

THE Steinway piano will hereafter be sold by the Ludden & Bates Southern Music House, of Savannah, in the territory controlled by that firm, comprising Florida and parts of Georgia and the States of North and South Carolina.

MR. PETER DUFFY, of the Schubert Piano Company, of this city, has just closed a contract with the Chicago Cottage Organ Company to ship to the latter during 1892 a minimum of 1,000 Schubert pianos, with an option open to the Chicago company to make the number 1,200.

THAT THE MUSICAL COURIER is conducted upon conviction into which prejudice does not enter will be evident to any who may read the able article entitled "Coast to Coast," from the pen of Mr. E. P. Hawkins. This gentleman, who has just returned from a prolonged tour in the Western States, was invited to relate his impressions in our columns. The opinions expressed in his interesting letter have been published in full without any editorial excision of the blue pencil, and this is in conformity with our continuous practice to open our columns fully to correspondents whenever we may be favored with their communications. Mr. Hawkins' views are expressed with lucidity and force, and his criticisms are the result of keen observation and intelligent reflection.

WE learn that the Echo Music Company, of Lafayette, Ind., filed a \$10,000 damage suit at Lafayette, Ind., against Dun's Commercial Agency on account of an unfavorable report. An attachment was procured upon the books and office furniture of the agency. There is one bad feature in the business of that company, and Dun's will be able to show that it comprises a fraud. The company are circulating a report to the effect that their little paper, "The Echo," has a circulation comprising 32½ per cent. of the total circulation of the musical papers of this country. This is of course a false pretense and a disgusting outrage, as Dun's can easily prove. "The Echo" claims 12,500 circulation. Circulation signifies copies sold, either by news companies or subscription. "The Echo" has no such income as 12,500 monthly copies signify; in fact the news company does not handle so insignificant a sheet. Not being satisfied with this, the concern claims 25,000 circulation. Dun's can prove that this claim is fraudulent. There is no demand for 1,000 paid monthly copies of such a paper, and we do not believe that the concern prints 1,000 a month.

EDWARD AMBUHL has been engaged by Messrs. Chickering & Sons as a traveling representative after an interregnum of about nine years, during which Mr. Ambuhl has been doing some excellent work for various large piano manufacturing concerns. His present engagement with Behning & Sons expires on the last day of the year, and on January 1, 1892, Mr. Ambuhl joins the Chickering forces.

His old associations with the house, his extensive knowledge of the traditions of the firm, his personal and intimate acquaintance with the Chickering representatives all over the Union and Canada, and his general information on all trade subjects will make him a most valuable aid to the executive forces of the business.

The appointment is also, in addition to its complimentary character, a vindication of Ambuhl's past record, which is by this very act indorsed and indirectly justified. There is no doubt that he will prove an unusually valuable man in more than one direction for Messrs. Chickering & Sons.

## 64 PAGES AND THREE Double Page Inlays.

Each Copy of THE MUSICAL COURIER of this date has 64 Pages and Three Double Page Inlays.

THE regular monthly meeting of the Piano Manufacturers' Association of New York and Vicinity was held a week ago yesterday, and the question of trade papers having been cursorily mentioned it was understood that the original sense of the association should be continued and carried into active operation. It will be remembered that two trade papers, and only two, were to receive patronage in any way, shape, form or manner from members of the association after the expiration of existing contracts. This was agreed upon a year ago, and in that time most contracts have expired and many advertisements have been ordered discontinued.

It has been stated that some, if not all, of the trade papers are continuing to publish certain advertisements which have been ordered stopped. Some instances have been called to our notice, and we wish here to state that in our opinion no member of the Piano Manufacturers' Association of New York and vicinity is justified in supposing that there is any breach of faith on the part of his fellow members because advertisements are seen in more than two papers, when it is well known that these contracts have already expired.

THE MUSICAL COURIER appears to-day with an unusual amount of advertising, both under annual contract and special arrangements for this and subsequent issues, and we wish to have it distinctly understood by the association and all others interested, that every advertisement in THE MUSICAL COURIER is a "live" one, understood either by writing or verbal agreement between us and the parties whose names appear. THE MUSICAL COURIER carries no dead and

no doubtful "ads."—its books are always open to inspection by any committee of the association.

Under the rule adopted by the association we have lost the patronage of the following named houses: Baus & Co., Behning & Sons, Kroeger & Sons, Braumuller Company, Peek & Son, and every one of these concerns will testify that their advertisement ceased to appear in our pages as soon as it had run out.

There are other trade papers that are using one, two, six or more dead "ads." which we personally know have been ordered out, and in our first issues of January, 1892, we shall publish a complete list of the firms embraced in the association and a list of their advertisements appearing in more than two papers, not to insinuate that any piano manufacturer is keeping bad faith, but to show that there are certain trade papers that carry dead or non-paying "ads." and demonstrate thereby that such "ads." as they are paid for are less than worthless.

THE only legitimate Sohmer piano offered for sale in Montreal is the Sohmer, of New York, sold by J. William Shaw & Co. The "Modèle Sohmer," sold by Lavigne & Lajoie, of that city, is a stencil piano and is consequently in the direct line of obstruction to legitimate trade and in the direct line of attack from this paper. The story, published by Lavigne & Lajoie in the Montreal "La Patrie" is really an admission that not Sohmer & Co., of New York, but some person in Montreal is making the stencil Sohmer piano. We therefore advise every piano purchaser in and around Montreal not to buy any other Sohmer piano than the legitimate Sohmer to be had from J. William Shaw & Co. The Modèle Sohmer is a stencil and is consequently low grade and common. Messrs. Lavigne & Lajoie should get out of that kind of business. Firms who tried it in the United States had to get out of it, and so will they.

IT is to be regretted that the editor of the Dolgeville "Herald" has seen fit to use the idiotic conduct of that poor and unfortunate individual, Swick, as a weapon to make an uncalled for personal allusion against the trade editor of this paper. Swick's methods, like all fraud stencil methods, have always been ventilated in these columns on principle. The editor of the Dolgeville "Herald" knows this, as every intelligent member of the trade does, but he cannot resist the temptation to make use of the episode to draw a contemptible personal inference from it. This statement is simply made as a matter of record, with the additional reminder that the uncalled for brutality of Freund is again demonstrated, although this paper has, notwithstanding the recent exposés of his transactions, treated him with remarkable kindness and with more consideration than he deserves.

THERE is one improvement in pianos which has lately come under our observation and which must be credited to Gildemeester & Kroeger, and that consists of the lettering of the name on the name board. In place of the bulky, heavy looking old English lettering, this firm has its name "Gildemeester & Kroeger, New York," lettered in neat compact style that occupies a small space and at the same time is attractive and prominent. It is by all odds the handsomest firm stencil we have recently seen.

THE delay in the delivery of pianos ordered of the Automaton Piano Company is due to the application of later and vastly important improvements, which, when perfected, will make the instruments of the company more valuable than ever. The company has surmounted one obstacle, and that is the removal of the case in which the attachment is fixed. The attachment will hereafter be confined to the interior of the piano.

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NOW IN USE



## MR. WILLIAM STEINWAY IN BALTIMORE.

LAST Wednesday, December 9, Mr. William Steinway took a flying trip to Baltimore, on the invitation of Mr. Otto Sutro, to inspect the premises corner of East Baltimore street and Grand street, with an L to Calvert street, bought by that enterprising gentleman at auction some weeks since for the sum of \$96,000.

Arriving at 2:45 P. M., and being met by Mr. Sutro at the railroad depot, Mr. Steinway drove at once to the premises in order to utilize daylight for a thorough inspection of the whole place. Mr. Steinway, who is an expert on buildings, heartily congratulated Mr. Sutro on his splendid bargain, for which that very same day the latter had refused a bonus of \$10,000 cash.

The building on East Baltimore street, with fine show windows and abundance of light, is a substantial brownstone edifice of five stories, basement and sub-cellar, the latter being 9 feet high and perfectly dry, its location being on elevated ground. The property has a frontage of 34 feet on East Baltimore street by 100 feet in depth, and has an L extension to Calvert street (a thoroughfare of 100 feet in width) 100 feet long, 27 feet wide, with an alley of sufficient width for ever securing light and air, the whole Calvert street section being covered with a building of five stories, equally substantial, and with a fine store front on Calvert street. Mr. Sutro, who by his ability and close attention to business has built up one of the most prosperous music, piano and organ establishments in Baltimore and the South, and who annually sells a surprisingly large number of Steinway pianos and other instruments, has of late years been very much handicapped for the want of room at his old store, but is already in possession of the new place, and will within a week or two commence the alterations, which are not very extensive and will probably be completed by middle of February next.

The second floor of the Baltimore street building will be turned into a cosy concert hall 34x100 feet, and capable of comfortably seating 700 persons. Mr. Steinway found a Steinway grand awaiting him, tried the acoustic properties of the hall and found them to be superb.

Sutro Hall will be a great boon to the music loving people of Baltimore, as its size, its acoustics, its ample entrances and exits to and from East Baltimore and Calvert streets, its ante-rooms and central location, managed by a thoroughly musical and experienced gentleman like Mr. Sutro, fill a want hitherto totally unsupplied.

In the evening Mr. Steinway accepted an invitation of a number of prominent gentlemen to dine with them at the Athenæum Club, and a most enjoyable affair it proved.

In answer to a toast introducing him to those present as the head of the most extensive piano manufacturing firm in the world, Mr. Steinway responded in his usual happy and eloquent style. He astonished his listeners by giving a brief history of musical events at Baltimore, beginning with the song festival of 1851, then the one of 1854, when he himself was present with the New York Liederkranz; the great song festival at Baltimore of 1859, when the New York societies, numbering 1,000 singers, took the first prize in Kücken's "Prayer Before the Battle," William Steinway himself singing the tenor solo, and again in 1869, when the New York Liederkranz, William Steinway being its president, took the first prize.

While it was true, he said, that Steinway & Sons owned the most extensive piano manufacturing works in the world, and Boston possessed the second largest, Baltimore was to be congratulated on having, in the eminent house of Wm. Knabe & Co., the third largest in the United States. Mr. Steinway then related that Mr. Gaehle (one of the founders of the house of W. Knabe & Co.) had worked as a journeyman at his father's (Henry Steinway, Sr.) factory at Brunswick, and in 1841 sailed for Baltimore, and there associated himself with Mr. W. Knabe, a prosperous cabinet maker, both founding the firm of Knabe & Gaehle, which, after the death of Mr. Gaehle in 1866, became Wm. Knabe & Co., William Knabe, Sr., departing this life in 1864.

Thus, said Mr. Steinway, it was that the great Amer-

ican art industry, piano manufacturing, headed by Steinway & Sons, of New York; Chickering & Sons, of Boston, and Wm. Knabe & Co., of Baltimore, and several other firms of New York, had become the model and standard imitated by nearly all European makers, and exceeded in its quantity as well as quality the production of any other country.

And, Mr. Steinway added, he was pleased to say that the deceased and living members of the firm of Steinway & Sons and Wm. Knabe & Co. had always been personal friends, rejoicing in each other's prosperity.

It was not until the small hours of the morning that the participants separated, greatly pleased with the enjoyable, interesting gathering.

Among those present who responded to toasts were Hon. Hugh L. Bond, judge of the United States Circuit Court; Hon. Judge Dennis, Gen. Felix Agnus, of the Baltimore "American;" Hon. John V. L. Findlay and Mr. Otto Sutro.

Thursday morning Mr. Steinway departed for New York, paying Messrs. Blasius & Sons, at Philadelphia, a flying visit and finding them and their salesmen busy attending their numerous customers.

## THIS IS THE SHOP.

BUSINESS in 1891 has been dull; in some instances it has been fair, in a few good, in the majority more than dull—bad. We have all been trying to make ourselves think that it is not so bad as it has been painted; there has been a universal effort to establish that feeling of "confidence," which we have forced along among ourselves with the abstract idea that it was what was needed to make matters better. The year opened badly; we ran on into an unusually bad summer; we looked for fall trade, it didn't materialize; the holidays are upon us and we see that there is little to expect of them.

It is not the intention of this paper to take a pessimistic view of the main condition of affairs, but every manufacturer save a very few, every dealer save a very few, must know even better than he wishes that what is said is true.

It is a legitimate function of a class paper, as this is, to do all within its power to add life and buoyancy to the industry which it appeals to; but it were foolish to beg the fact that business is and that business has been dull. You, a manufacturer who reads this; you, a dealer who reads this, both of you know that 1891 has not been a good year in the music business, and if you read in these columns an opinion that 1891 had been a great year you would conclude that either you had been at fault or that THE MUSICAL COURIER did not know what it is talking about.

The truth is that you have not been at fault and that THE MUSICAL COURIER does know whereof it speaks. It is apparently a stock statement, but it is nevertheless true, that never before in the history of the trade have such efforts been made to boom business as during 1891. A period of dullness confronted all hands at the opening of the year, and we all comforted ourselves with the prognostication that spring would bring activity. It did not, and summer came. We all know what that was, but we all hurrahed for fall trade. Fall came, but the trade did not.

The end of the year is here, there will be stock taking and balancing of accounts, the estimates of profits, the computations of losses. And one big element which will figure in every trial balance will be the outstanding accounts. They may make much money on the books, but what is their actual value?

Of course nobody consigns pianos, so far as a newspaper man's information goes; but practical newspaper men know to the contrary. Of course nobody gives long time, nobody gives special prices, nobody takes accommodation notes; but, looking at the thing fairly and squarely, where do you stand and what is the outlook?

Are not January and February to be dull months? Is not the average dealer on your books overstocked, congested with goods? Have you not open accounts, bills receivable with strings to them that are beyond your usual limit? It isn't asked that you reply in writing to THE MUSICAL COURIER, but look over the whole state of affairs yourself. You will come out of it—of course you will—everybody does after one fashion or another; but does it not behoove you to be careful during January and February, besides looking

to March for a settlement of these current accounts? And will it not be well to make haste slowly in 1892—a Presidential election year—and to clear up old matters before taking on new responsibilities?

THE MUSICAL COURIER has no cause to complain. It has grown better and bigger since the same time a year ago. Its circulation has increased amazingly, and it asserts, without fear of contradiction, that its paid subscription list exceeds that of all other music trade papers combined. Its advertising—look for yourself; its power and influence you know; its interest to you as an advertiser or a reader is proved by your perusal of this; but, prosperous though it is, it cautions piano men and organ men to be careful in their estimates for 1892, and suggests, with a respect which it both gives and commands, that the most effective way to dispose of goods is to advertise, and "this is the shop."

## AND STILL ANOTHER FOR WEBER.

AMONG the prominent musicians of Chicago no one is better known than Prof. N. Ledochowski, who has for many years occupied an eminent position as one of the leading pianists and teachers of that city. Some two years since, as appears by the subjoined letter, he purchased a Weber upright piano, concerning which he gives that best of commendation which comes from one who has tested the instrument day in and day out during such a period. Professor Ledochowski's indorsement of the Weber piano is one of the most significant of the remarkable series which have appeared in these columns from time to time, and is as follows:

*The Manufacturers' Piano Company, Chicago, Ill.:*

GENTLEMEN—The Weber upright piano you sold me two years ago is one of the best pianos I ever played on. It does not show any wear, keeps in tune, and for beauty of tone and evenness of action is nearly as perfect as an instrument can be.

This is only justice, and you need not thank me for doing what is a pleasure to me.

Very sincerely,

N. LEDOCHOWSKI.

THURSDAY, December 3, 1891.

THE Piano Manufacturers' Association of New York City and Vicinity will hold their second annual election for officers during next month. There has been a general feeling expressed that no president should be elected to succeed himself, and therefore it will be necessary to appoint someone to fill the chair in place of Mr. Wm. E. Wheelock, who has so fairly and impartially exercised his functions as president during the past year. It must be noticed in commenting upon the subject that Mr. Wheelock, who has attained such prominence in the trade that he was naturally called to his responsible position last year, has filled his office with a quiet, firm dignity which it will be well for his successor to emulate.

He has proved himself well versed in parliamentary law; he has demonstrated that it is possible to rule from the executive point an organization of piano makers without giving cause or opportunity for a clash, either spasmodic or premeditated, and he has beyond all question been one of the chief promoters of harmony among a set of men who are proverbially discordant and who never until this present organization have been able to maintain any one or any set of fixed, combined purposes.

Upon his retirement, if it be deemed best that he should be retired, and we do not believe he will, it will be singularly fitting and appropriate that the association should extend to him their thanks and obligations, and it is the hope of THE MUSICAL COURIER that his successor may be an equally representative man who will be qualified to conduct the affairs of the association, so far as lies in his official power, with as much universal satisfaction.

CHICKERING & SONS, New York, have just filed a certificate with the Secretary of State setting forth that their number of directors has been increased from three to five. The shareholders include Geo. H. Chickering, 1,990 shares; Henry Saltonstall, 1,000 shares; C. H. W. Foster, 500 shares; Kate Gordon, 1,000 shares; J. F. H. Ruxton, 1,000 shares; Thomas Sidwell, 500 shares; A. H. Young, 10 shares. As stated in this paper last week, the stock capital has since been raised an additional \$100,000.

## END OF THE SQUARE.

## The Trade in 1891.

PURSUANT to its annual custom THE MUSICAL COURIER issued its regular letter of inquiry last month in order to learn the status of the square piano, which has been so steadily on the decline, and to learn in percentage what the increase of business of 1891 was as compared with 1890. It will be seen from the replies appended (others will be published next week) that the square piano has virtually ceased to be; it can no longer enter into any estimation of the piano business in America, and it is but a question of time when it will be looked upon as an antique curiosity, as it now is in Europe.

It would be hardly possible to pass to a consideration of these letters without expressing our thanks to the writers for the promptness of their replies, and comment upon the uniformity of their experiences is unavoidable. A careful perusal of those below and of others to follow will, we believe, show an unusual condition in the piano trade, in that the average increase per manufactory has been so small. A reference to previously published batches of letters on the same subject will show a universally greater percentage in former years than that of 1891. There are noticeable exceptions to the rule, and in such case they can be traced to unusual conditions by anyone who keeps posted in the progress of the trade. There have been fires, new additions have been made, new factories started, &c., which account in each case for these reports of an unequally favorable nature.

"No increase," "10 per cent. increase," are the bulk of the answers, and they show conclusively two things: That the piano makers are as a class truthful in their reports and that the whole trade has suffered a period of unusual dullness during the year now ending. Beyond this they prove that THE MUSICAL COURIER was correct in its estimate of the total output for 1891 which it made a few weeks ago, and in its statement that any increase of appreciable extent must be attributed, perhaps, altogether to the acquisition of new factories and the exceptional business which has been developed in the West.

THE MUSICAL COURIER'S table of production will be published in the issue of December 30, 1891.

## The Circular Letter.

NEW YORK, November 28, 1891.

DEAR SIR—The time has again arrived for the publication of our annual statistical tables, and we would therefore be pleased to receive from you replies to the following questions as soon as possible:

First—What is the increase in percentage of uprights manufactured by your firm in 1891 as compared with the year 1890.

Second—Do you manufacture any squares at all? If so, has there been an increase or a decrease of production in 1891 as compared with the preceding year? Please give percentage either way.

Third—Do you manufacture grands? State increase in percentage of production in 1891 as compared with 1890.

You will observe that we are desirous to learn only the percentage, using the average in applying it to the aggregate totals based on the estimates of preceding years.

Hoping that your answer will be as prompt as in former years and thanking you in advance,

We remain, yours respectfully,  
BLUMENBERG & FLOERSHEIM.

## Replies.

RICHMOND, Ind., December 2, 1891.

Editors Musical Courier:

We have received yours of November 30 asking for statistics of manufactures. Your first question is: "What is the increase in percentage of uprights manufactured by your firm in 1891 as compared with 1890?" Replying to this will say that, estimating the December output with the same comparison of the regular increase of the balance of the months of this year, our increase will be 18 per cent. In other words, we make 1,071 pianos this year, as against 906 last year. I do not know that all the persons of whom you ask this question have really given you both the increase and actual number made, but in the manufacture of pianos we have tried to put as little "buncombe" in it as possible, and get down to solid facts and actual business; hence the correctness of these answers to your questions.

Replying to your second and third questions, will say that we have made neither squares nor grands in the last year.

I might just add that we have been running our shop in nearly every department until 9 o'clock at night for the

last three months, and still the demand is for more pianos, more pianos.

With best wishes for your success in the coming year, we are, very truly yours,  
JAMES M. STARR & Co.

MUSKOGEE, December 8, 1891.

Editors Musical Courier:

Replying to your favor of 22d ult. would say we do not manufacture square pianos.

We manufactured 50 per cent. more uprights in 1891 than in the previous year.

We manufacture but few grands; have demand for more than we wish to make. Very respectfully,  
CHASE BROTHERS PIANO COMPANY.

CHICAGO, December 7, 1891.

Editors Musical Courier:

Replying to your inquiries of recent date we wish to state that:

First—There will be an increase of about 15 per cent. in our output of uprights for 1891 as compared with 1890.

Second—We have not manufactured any squares for some years past, and do not expect to make any in the future.

Third—We do manufacture grands; but inasmuch as we only commenced making them this year there is no basis for a comparison with 1890. Yours truly,  
JUL. BAUER & Co.

NEW YORK, December 5, 1891.

Editors Musical Courier:

Replying to yours of 1st, state that our trade in uprights has increased about 15 per cent. over that of 1890. We make square pianos, but there has been a large decrease in the demand with us, about one-third or 30 per cent. less than 1890. Will, however, continue making them, but not in such large numbers as heretofore. We do not make grands, but think we will within the coming year. Respectfully yours,  
R. M. BENT & Co.

NEW YORK, December 5, 1891.

Editors Musical Courier:

In reply to your favor of the 28th ult. would say that the output of upright and grand pianos has been about the same this year as last.

We do not manufacture squares. Yours truly,  
BEHR BROTHERS & Co.

NEW YORK, December 4, 1891.

Editors Musical Courier:

Replying to your favor of 30th ult., we manufacture grands and uprights mainly—only a very few squares nowadays. Our total output for 1891 exceeds that of 1890, but we prefer not to give the statistical percentages asked for. Very truly yours,  
WM. E. WHELOCK & Co.

FRANKLIN, December 1, 1891.

Editors Musical Courier:

The increase in percentage of upright pianos as compared with 1890 is 100 per cent.

I do not manufacture squares or grands. Business is fair and reputation of the piano is first class. Very truly,  
E. TROWBRIDGE.

NEW YORK, December 1, 1891.

Editors Musical Courier:

In reply to your various questions in yours of November 30 would say:

First, increase of uprights manufactured 1891 over 1890 is about 10 per cent., that is to say, this percentage is the highest our present quarters will allow. Had it been possible to keep up with the demand for our pianos it would have been our pleasure to chronicle an increase of 50 per cent. This answer we think speaks for itself. The remaining two questions are quickly answered. We make no "squares" at all, and though there has been and is a demand for a grand with the "Krakauer" name on it, our present crowded condition and (though we did not think so two years ago) our limited room put all idea of making a grand in the background. We hope to announce before very long the completion of a "grand."

Trusting this will be found to meet with your approval, we have the pleasure, gentlemen, of remaining,  
Rushingly yours,  
KRAKAUER BROTHERS.

ROCHESTER, November 30, 1891.

Editors Musical Courier:

In answer to your inquiries would say that nine-tenths of our output is upright pianos. After our present stock is worked off we shall not make any more squares. In the last three months we have turned out our first five parlor grands. In our opinion the upright and parlor grand is the coming piano. Yours truly,  
GIBBONS & STONE.

BUFFALO, December 1, 1891.

Editors Musical Courier:

In reply to your letter of 30th ult. would state:

First—The increase is 10 per cent.  
Second—No.  
Third—No. Respectfully,  
C. KURTZMANN & Co.

WORCESTER, MASS., November 30, 1891.

Editors Musical Courier:

In response to your inquiries of the 28th we will reply as follows:

Increase of upright pianos manufactured by us in 1891 over 1890 was 148 per cent.

We do not manufacture square pianos.  
We do not manufacture grand pianos.

Yours truly,  
THE BROWN & SIMPSON COMPANY.

ALBANY, N. Y., November 30, 1891.

Editors Musical Courier:

Increase of uprights, 10 per cent.  
Gave up squares two years ago.

Make parlor and concert grands, 50 per cent. increase. Yours respectfully,  
BOARDMAN & GRAY.

NEW YORK, December 10, 1891.

Editors Musical Courier:

Your favor of November 30 came duly to hand and contents noted. And we beg to say in reply that the increase in percentage of uprights manufactured by us in 1891, as compared with the year 1890, is up to this date 17 per cent.

Replying to your second, as also the third question, would say we have never made a square or a grand piano, having devoted our entire attention to the manufacturing of upright pianos. Yours respectfully,  
SCHUBERT PIANO COMPANY.  
Peter Duffy, President.

NEW YORK, November 30, 1891.

Editors Musical Courier:

Yours of the 28th received. The increase in percentage of uprights manufactured by us in 1891, as compared with 1890, up to December 1, is 16 per cent. The advance of same to January 1, 1892, will doubtless be the same.

We do not make squares or grands. Yours truly,  
FRANCIS BACON.

WASHINGTON, N. J., November 28, 1891.

Editors Musical Courier:

In reply to yours of November 27 would say our upright piano trade this year, 1891, will be fully 50 per cent. over last year.

We do not manufacture square pianos. Yours very truly,  
CORNISH & Co.

CHICAGO, November 30, 1891.

Editors Musical Courier:

In response to yours will say that the increase of uprights is 41 per cent. this year over last for the first 11 months. In 1890 we made only a few grands. This year we have made five times as many, but it would hardly be a fair inference to draw a percentage. We make no squares. Yours sincerely,  
W. W. KIMBALL COMPANY.

NEW YORK, December 4, 1891.

Editors Musical Courier:

Replying to your favor of 30th ult., we manufacture grands, uprights and squares. Only a few squares nowadays. As to your other inquiries would say that percentages based on comparisons with 1890 would be misleading, the present company having been organized about the middle of last year. Yours truly,  
LINDEMAN & SONS PIANO COMPANY.

CHICAGO, December 3, 1891.

Editors Musical Courier:

Our increase for this year on upright pianos, the only kind this company has ever made, has been fully 100 per cent. We are very glad to answer any questions of this kind that will advance your efforts to compile reliable statistics of our trade. Very respectfully yours,  
SCHAFF BROTHERS COMPANY.

NEW YORK, December 3, 1891.

Editors Musical Courier:

In reply to your annual request will say: Our trade during the past year has been steady and, on the whole, satisfactory.

We cannot report any marked increase in production over 1890, but this is mainly owing to the fact that we have weeded out some undesirable trade and placed our agencies on a more satisfactory financial basis. We are still confining our entire attention to uprights and have added a few new styles during the past year.

Respectfully yours,  
PEEK & SON.

NEW HAVEN, December 3, 1891.

Editors Musical Courier:

In reply to yours of the 30th ult. will say the increased percentage of uprights manufactured by us in 1891 as compared with the year 1890 is 33 per cent. We do not make any squares at all. We do make grands. Our increase in percentage of production in 1891 as compared with 1890 is 50 per cent. We find a fast growing demand for grands.

With our best wishes, we remain, Yours truly,  
B. SHONINGER COMPANY.

FOXCRIFT, December 2, 1891.

Editors Musical Courier:

In regard to piano business, as we have really just got started and so about the increase there cannot be much said.

We are making no squares nor any grands as yet, but shall in the near future. Yours truly,  
DYER & HUGHES.

CONCORD, December 3, 1891.

Editors Musical Courier:

Your letter of inquiry received and we hasten to reply. Our answers to your questions are as follows:

First—35 per cent.  
Second—No squares.

Third—No grands.

Trusting that our replies are all that you desire, and wishing you success in every endeavor, we remain,  
Yours very truly,  
PRESCOTT PIANO COMPANY.

CHICAGO, December 2, 1891.

Editors Musical Courier:

In response to your circular letter of November 30.

First—It is yet too early to say what our per cent. of increase will be, but so far is about 40 per cent.

Second—We make no squares.

Third—We make no grands. Very respectfully,  
SMITH & BARNES PIANO COMPANY.

BOSTON, December 2, 1891.

Editors Musical Courier:

Yours of the 30th asking in regard to our product for 1891 is received. In reply will say that the increase of uprights manufactured is a little over 15 per cent. The increase in grands is nearly 20 per cent. over 1890. We do not manufacture squares. Yours truly,  
HALLET & DAVIS COMPANY.

NEW YORK, December 1, 1891.

Editors Musical Courier:

Replying to your favor of 30th ult.: We do not manufacture squares or grands. As to uprights, we prefer not to give the "increase in percentage" for which you ask; it has been so large that some people might think we were stretching the truth, and besides, if we keep on answering your annual inquiries, we may some day have to admit that the gain has degenerated into a loss.



(for some years are better than others), and then the strain put on our veracity might be too tremendous even for us, for, of course, no piano manufacturer likes to own up to anything of that sort! We will content ourselves, therefore, with the remark that we have made more pianos in the 11 months of 1891 than in the 12 of 1890, and further this deponent saith not.

Very truly yours,  
STUYVESANT PIANO COMPANY.

PHILADELPHIA, December 1, 1891.

*Editors Musical Courier:*

In reply to yours will state as follows:  
The increase on upright pianos, or output for 1891 over 1890, has been about 25 per cent.

We still manufacture a few square pianos. The decrease over 1890 has been over 50 per cent.

We manufacture all styles of grands. Very little difference, about the same number as 1890.

Very truly,  
H. W. GRAY,  
President Schomacker Piano Company.

AUBURN, December 2, 1891.

*Editors Musical Courier:*

In reply to your inquiry must say the following:

The increase in percentage of uprights manufactured by us, as compared with the year 1890, is 30 per cent.

We do not manufacture any squares, neither do we make any grands.

Yours truly,  
WEGMAN & Co.

BOSTON, December 2, 1891.

*Editors Musical Courier:*

In reply to your statistical inquiries would state:

First—None.

Second—No.

Third—Yes; 100 per cent.

Trusting this will cover the ground fully, we remain

Yours truly,  
C. C. BRIGGS & Co.

NEW YORK, December 2, 1891.

*Editors Musical Courier:*

In answer to your circular of the 30th inst., in regard to the increase in the percentage of our uprights in 1891 as compared with 1890, beg to say that it has remained about the same. The increase is so slight that it is hardly worth speaking of.

We do not manufacture any square pianos at all. We manufacture grand pianos and our increase in grands in 1891, as compared with 1890, is about 15 per cent.

Trusting the above is what you desire, we beg to remain,

Yours truly,  
THE ESTATE OF ALBERT WEBER,  
by WILLIAM FOSTER, Trustee.

NEW YORK, December 2, 1891.

*Editors Musical Courier:*

Yours of November 30 we received. In reply would say: Our increase of upright pianos over 1890 is 125 per cent. The large percentage is due to the fire which occurred in May of 1890.

We do not manufacture squares or grands.

Yours very truly,  
WEBER BROTHERS.

NEW YORK, December 2, 1891.

*Editors Musical Courier:*

Your favor of the 30th ult. to hand. In reply to your first question can say that our increase is 10 per cent. over 1890.

Twenty-five per cent. less on squares.

Twenty-five per cent. increase on grands.

Yours truly,  
SOHMER & Co.

BOSTON, December 1, 1891.

*Editors Musical Courier:*

In answer to your favor of November 28, our production will be the same this year as last—"The full capacity of our factory." We have been building additions to the latter this year, and expect to increase about 25 per cent. next year. We make uprights only. Yours truly,

VOSE & SONS PIANO COMPANY.

NEW YORK, December 10, 1891.

*Editors Musical Courier:*

In reply to the questions in your letter of November 30 we report as follows:

First—Manufacture of upright pianos; increase of 18 per cent. over last year's production.

Second—Manufacture of square pianos; we have discontinued making them.

Third—Manufacture of grand pianos; increase 34 per cent. over last year's production. Yours very truly,

GEO. STECK & Co.

NEW YORK, December 10, 1891.

*Editors Musical Courier:*

Replying to your inquiries under date of November 30 would say that from January 1 to December 1, 1891, our output as to total has scarcely varied from that of the similar period in 1890. The only difference is that the output of squares has decreased about one-third, but this decrease has been balanced by the increase in the number of grand pianos.

Trusting this information may be of service,

We remain, yours truly,  
KRANICH & BACH.

NEW YORK, December 14, 1891.

*Editors Musical Courier:*

Answering your inquiry of the 30th ult. we beg to state: (1) There is but little, if any, increase in the percentage of uprights manufactured by our corporation in 1891 as compared with 1890.

(2) We do not manufacture squares and have not for four years.

(3) There is a slight increase in percentage in the production of our grand pianos in 1891 as compared with 1890; the increase of sales, however, of fancy natural woods and specially designed cases in grand pianos is fully 20 per cent. over last year's. Our general output for the year 1891 shows a gratifying increase over that of 1890. The per-

centage is, as stated this time last year, relatively the same, that is, grands two-fifths and uprights three-fifths.

Yours truly,  
STEINWAY & SONS.

McCammon Piano Company.

ONEONTA, N. Y.

Answer to first question.....20 per cent.  
" second ".....No.  
" third ".....10 per cent.

Emerson Piano Company.

BOSTON.

Answer to first question.....No increase; worked to the limit of our capacity. New and large factory now.

Answer to second question.....About 25 each year.

Answer to third question.....Yes; about four times as many.

Rice-Hinze Piano Company.

CHICAGO.

Answer to first question.....100 per cent.  
" second ".....No.  
" third ".....No.

Everett Piano Company.

BOSTON.

Answer to first question.....30 per cent.  
" second ".....None.  
" third ".....Yes.

A. B. Chase Company.

NORWALK, OHIO.

Answer to first question.....35 per cent.  
" second ".....None manufactured.  
" third ".....Commenced manufacture of grands late this year; made no grands.

Keller Brothers & Blight.

BRIDGEPORT.

Answer to first question.....75 per cent.  
" second ".....Make no squares.  
" third ".....Make no grands.

Shaw Piano Company.

ERIE, PA.

Answer to first question.....70 per cent.  
" second ".....Not yet.  
" third ".....Will do so as soon as new factory is completed.

Ivers & Pond Piano Company.

BOSTON.

Answer to first question.....No change.  
Answer to second question.....Very few. About as last year. Not worth considering. Only clearing out what was started several years ago.

Answer to third question.....The same proportion. Note: To have held our own in number and price, in face of the general condition of affairs in the business world of both Europe and America, seems to us equivalent to a handsome increase if times had continued good.

Hallett & Cumston.

BOSTON.

Answer to first question.....None.  
" second ".....No.  
" third ".....No.

Hardman, Peck & Co.

NEW YORK.

Answers to first question.....10 per cent. increase.  
" second ".....20 per cent. less squares.  
" third ".....100 per cent. increase.

The Sterling Co.

DERBY, CONN.

Answers to first question.....About 7 per cent.  
" second ".....No.  
" third ".....No increase.

Hazleton Brothers.

NEW YORK.

Answer to first question.....10 per cent.  
" second ".....50 per cent. less than in 1890.  
" third ".....12 per cent.

Stultz & Bauer.

NEW YORK.

Answer to first question.....15 per cent.  
" second ".....No.  
" third ".....Yes.

P. C. Mehlin & Sons, New York, and Century Piano Company, Minneapolis.

Answer to first question.....110 per cent. A little more than double, due to the increased production of both factories.

Answer to second question.....We make no squares.

Answer to third question.....We made three times as many this year as last.

—Herrick, Morehead & Nelson, of Grand Rapids, Mich., have sold out to C. S. Hartman.

—G. A. Barlow, of Trenton, N. J., has taken the agency of the Chicago Cottage organs.

—Gibbons & Ward, of Fostoria, Ohio, who are handling the Baldwin line of goods, are doing a fine trade.

## CONOVER BROTHERS.

### A Receiver Appointed.

IN accordance with an order issued by Judge Dugro, George W. Cotterill, Esq., attorney-at-law, was appointed receiver on Saturday, December 12, for the corporation of the Conover Brothers Company. This step was taken in the best interests of all concerned, and is due to a series of losses and the strain of unusual dullness.

The liabilities are about \$31,000 to \$32,000, the nominal assets \$23,000 or thereabouts, the receiver not having up to the moment of writing made out a complete schedule.

Messrs. Frank and George Conover are among the most honorable, conscientious and truthful members of the piano manufacturing fraternity in this city, and there is a universally expressed sentiment of regret at this result of their arduous labors.

The Conover piano stands pre eminent to-day as one of the very highest and choicest specimens of piano making of the latter day, and ranks far ahead of many of the older makes that are merely depending upon an old reputation for patronage. In the estimation of many of the best musical people the Conover piano outstripped most of its predecessors, and for years past this paper has unhesitatingly asserted that such was the case.

Mr. Frank Conover, who made the pianos, strove for and aimed at the highest point of excellence as his standard, and he succeeded in impressing his remarkable talents as a piano builder and acoustician upon the whole music trade, so that to-day his name is renowned among all of its members.

It is to be hoped that a rapid settlement will be effected, and that Messrs. Conover will soon be enabled to continue in the line of piano manufacturing, of which they have become such valuable members.

#### Statement.

The direct liabilities are \$31,840; contingent liabilities on bills receivable, &c., \$35,859; assets, \$22,913. The largest creditors are Jacob Doll, \$8,462; Alfred Dolge, \$6,122; E. P. Hodges, \$2,500; Wessell, Nickel & Gross, \$2,397, and S. Tower, \$2,213. The contingent liabilities include B. L. Ludington, \$8,264; Bank of the Metropolis, \$9,110, and the New York County National Bank, \$5,047.

THE trade for the reed organ in Europe has developed with great rapidity within the past three years. The words "reed organ" are not employed there at all, this favorite instrument being everywhere known by the generic title of the American organ, thus localizing its source of production in contradistinction to that of the English and Continental organ or harmonium, which 15 years ago held complete sway in its class.

The first American organs sent to England were the Mason & Hamlin. The Estey was the next to follow, the agency for the whole of Europe being placed in Hamburg. The demand increasing, a considerable trade was fast established, and the Smith American Organ Company deserve commendation for establishing the first American organ house in Europe, which they did in 1881. The ground once thoroughly broken, others soon followed, until to-day every make of reed organ in the United States is represented abroad either through branch houses or is in the hands of wholesale agents and importers. Some three years since there was a general depression in the business of England, and the organ trade suffered alike with others; but fresh impetus was given it after a quiet period of 12 months, and to-day the industry is very active.

The Continental countries resisted for a long time the introduction of the reed organ, but it has become suddenly popular and large numbers of instruments are now shipped every month to the Northern countries. The American organ is yet almost unknown in Southern Europe.

—Wormwith, Lee, McMillan & Connors have started a piano manufacturing business at Kingston, Ont., Canada.

—William Rohlfing, of Milwaukee, Wis., will be 61 years old on Beethoven's birthday, December 17.



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From "The Christmas Puck," 1891.

HOW SHE CAPTURED HIM.



## ASCENDANCY OF THE GRAND.

REFERENCE to the many letters published in another column will show that the square piano has about disappeared from the trade and the upright been finally established as the instrument of to-day. The contest for supremacy is now narrowed down to the upright and grand, and the grand, having now a greater percentage of output than the square, is rapidly contesting the position for first place with the upright, a fact which may surprise many people who do not follow closely such matters.

Anyone who will carefully note the percentage of increase in grands as set forth in the letters referred to will see that that instrument is destined to press as closely upon the upright within the next few years as did the upright upon the square but a few years ago. It would seem that ultimately the grand will come to be considered the superior instrument in the commercial sense, as it has always been in the musical sense. The comparatively recent perfection that has been attained in grands of small dimensions and of relatively small cost probably has much to do with this condition, while the general appreciation by the purchasing public of the fact that the grand, even in an abridged form, is the best piano has equally as much to do with the present tendency of the trade. There must also be considered the fact that a grand piano is now taken as the fashionable instrument, a factor which had much to do with the present supremacy of the upright.

As a result of this movement, viewed in a broad sense, there have been some examples of grands which have fallen under our notice that have been below the standard of their makers as shown in their uprights, just as the uprights of two decades ago were inferior to the old squares. The demand has required them to make grands just as years ago the demand required them to make uprights. As in the upright case, the improvement in grands will follow.

Had anyone 10, 15 or 20 years ago predicted that by 1891 the square piano would have disappeared and that the upright would be the popular instrument, he would have been laughed at; who, did he say that 15 or 20 years hence the grand would be the reigning style, would be laughed at?

## MORE MILLER MUDDLES.

## Some Additionally Nonsensical Claims of Popularity.

"Does any one manufacturer sell all the pianos used in Boston, Mass., schools? Wire answer."

THE above dispatch was received at this office from a large dealer in a Western city last week and was answered to the effect that no one manufacturer supplied the Boston public schools with instruments, and the names of the various makes in use were given, including a few "Miller" pianos. It was learned subsequently that an agent of the Henry F. Miller & Sons Piano Company had made the statement that "Miller" pianos were used exclusively in the Boston schools, a statement which was largely advertised by that firm some time ago. It was also subsequently learned that the answer to the above dispatch effectively killed the sale of a Miller piano, the prospective purchaser having his eyes opened to the fact that the claim was untrue.

There would be but little importance attached to this recital were it not that it is again proved that false, reckless, nonsensical claims are sure in the long run to turn out disastrously. Such claims are those made by the "Millers of Boston," who are not content to maintain their proper position as makers of a medium grade piano, and to push their business for all it is worth on that basis, but must needs attempt to mislead and hoodwink the general public by the promulgation, through the public prints, of false and oftentimes ridiculous claims which have no existence in fact, and which are calculated to create an entirely erroneous impression as to the class of their product.

It will be remembered that for a long time they paraded the silly statement that their piano had been played 3,650 consecutive times in 3,650 consecutive concerts, and that a Miller grand was to be heard every day in the year in some prominent musical

event. It was shown how absurd any such claim was, and now the advertisement has been changed to the following form, which we clip from the Boston "Musical Herald" of December:

Henry F. Miller.

PIANO FORTES.

Their great success in the concerts of more than 200 different professional pianists, their superiority to all others, which is conceded by many of the most distinguished musicians, are sufficiently significant to attract the attention of all lovers of music desiring to purchase for their own use a piano which is pre-eminently the best at present made.

The first impulse of a trade paper, conducted in the interests of all which is genuine and good in music, would be to challenge the Millers to produce a specified list of the 200 different "professional pianists." But THE MUSICAL COURIER has so often exposed the absurd proclamations of the Millers that it now merely offers this last one as the latest example of their system and refers to its previous criticisms upon similarly ludicrous claims.

## ÆOLIAN ORGAN AND MUSIC COMPANY.

THE recent increase of capital stock of the Æolian Organ and Music Company, of Meriden and New York, was necessitated by the tremendous increase of the wholesale and retail trade of the company and the general development of the demand for this class of instrument.

The unique and telling advertisements of the company have—as all effective advertisements are sure to—produced customers, and the retail warerooms are consequently constantly filled with investigators and buyers. The wholesale trade will in time follow.

As a result of this activity efforts are being made to consolidate the Æolian Company's business with that of M. Gally, the talented inventor of many remarkably valuable patents on mechanical, automatic and pneumatic musical instruments. The Gally patents have a value far above the market price for such concerns as the Æolian Company, whose instruments are to some degree still deficient in certain musically artistic features. With the power and privilege to adapt some of the Gally patents the Æolian Company would add vastly to the musical and artistic value of their productions, and it is probable that we shall soon hear of a combination between these two elements—the Æolian and the Gally—which will, no doubt, be conducive of mutual as well as public benefit.

## THE ASSOCIATION.

A COMMITTEE has been appointed by the Piano Manufacturers' Association of New York and Vicinity to arrange the details, date, place, invitations, &c., for the annual dinner of the association, which will probably occur in the early spring. Aside from the advantages of closer intercourse which the members of the association have enjoyed in their monthly meetings, these annual dinners offer an opportunity to meet upon social grounds the several manufacturers who are not now listed on the membership roll of the association, and they open a chance for the interchange of opinions on current matters with piano men from other cities, which should tend toward the formation of a larger and more comprehensive body embracing the chief portion of the manufacturers in all parts of the country.

The last dinner was exceedingly enjoyable, profitable and instructive, and it is possible to make the coming dinner a memorable event. It would be gratifying to see invitations extended to all makers of pianos in the United States and to have them convened in New York as the guests of our local organization, to the end that each might become personally acquainted with all others, and that for an evening at least there might be an abandonment or abeyance of all petty jealousies and a general exchange of good fellowship and friendly feeling, which would redound to the good of all concerned.

With all respect for the association in New York, it may be fairly stated, that, despite the results that it has already accomplished, it is in its nature limited in scope and possibilities. There are some large concerns in New York who are not in its number, and there are other concerns in different cities who are

affected by its actions in but an indefinite, not to say negative, sense. But a year's concerted work has shown that beneficial results come from a concentration of power, and it is to be hoped that with the present experience as a basis the whole scheme of co-operation may be broadened to take in outside interests that must of necessity be affected, from the sheer fact that they are not now in it, and that at the next dinner a foundation may be laid for the formation of an association that shall include all who are identified with the piano interests of America.

## MR. SISSON'S CORRECTION.

THE columns of this paper are at all times open for the publication of any corrections that may be sent in. The following has just been received:

FARRAND & VOTY ORGAN COMPANY, Detroit.  
C. T. SISSON, P. O. Box 281, Philadelphia,  
General Manager for the Eastern States,  
the Virginias, Ohio and Indiana,  
PHILADELPHIA, December 11, 1891.

Musical Courier, New York:

My attention has been called to an article in your issue of the 9th inst., wherein I have been quoted as saying that "Farrand & Votey proposed to give up the manufacture of reed organs, entirely devoting their time, attention and capital to building church organs only." This is not correct, and no remarks of that character were ever made by me to the trade or anyone. Will you kindly correct, and oblige,

Yours truly,

C. T. SISSON.

We cannot find any such quotation in THE MUSICAL COURIER as Mr. Sisson asks us to publish in his letter. We said:

Many of the friends of the Farrand & Votey Organ Company, of Detroit, have expressed their regrets at the severe financial losses sustained by that company in recent failures. No doubt in the coming year the company will recuperate from these blows, to which all commercial institutions are subject at times, and continue in a prosperous career. The company is devoting considerable attention to the manufacture of church organs, and it is believed that the house will gradually get out of the reed organ trade entirely and devote all its energy to church organs. Mr. Sisson, the traveling man, indicates as much to the trade he visits. They are making an excellent church organ.

Mr. Sisson, it will be observed, is said to have "indicated" such a thing, but no absolute language such as he quotes was attributed to him. Mr. Sisson has admitted that it is difficult to meet Western reed organ competition, and that church organ manufacturing would prove more profitable, particularly for a man situated as he is, who can use the piano and organ dealers in the various localities to aid him in receiving church organ contracts—the aid being secured by the offer of commissions.

It appeared to us, and to others also, that this was an excellent scheme and was the first movement to incorporate church organ manufacturing in the commercial industries as distinguished from the peculiar methods usually adopted in endeavoring to secure contracts for church organs. In fact we consider Mr. Sisson's plan most excellent, and we are under the impression that he has been too busy with it to devote much time to the reed organ department. If we have been laboring under an error, then, of course, it resolves itself to the conclusion that the Farrand & Votey church organ department is not active and from that point of view our editorial would be erroneous.

THE swindling transactions in violins are not limited to New York, with occasional offshoots in Cincinnati, Chicago, Boston and other sections. Glasgow, Scotland, is the latest locality that enjoys a similar distinction for a violin dealer—F, being the initial letter of his name, who had a genuine Stradivarius violin (and it is rather odd that a dealer should be the possessor of a genuine old instrument), took it carefully apart. To the genuine belly and sides he attached a false back and to the genuine back he attached a false belly and sides, and he consequently had two Stradivarius violins. The latter he sold to an amateur for £400 (these violin swindlers do hover around the same figures), and after the discovery of the swindle and the exposé of the manipulation the verdict of the jury before whom the trial had been held was naturally against the swindling violin dealer.

He was compelled to return the £400, and the costs of the trial amounted to £50 in addition. This does not include the lawyers' fees and other expenses incurred by the violin dealer, who imitated the plan usually adopted in this country of attempting to bribe and suborn witnesses.

After all, the law finally gets its clutches on these thieves, and if they are not captured and punished, or if they by devious means manage to avoid the law, they are driven out of business by the force of public opinion.

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  - VI. **DO YOU** need Cuts, Lithographs, Half Tones of any of the leading musicians or musical celebrities of the world
  - VII. **DO YOU** want to send Catalogues, Circulars or Letters to the leading people in music and the music trades in the United States . . .
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- I. **75** Advertisements of Grand, Square and Upright Pianos.
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SKELM H. PEABODY,  
Chief of Department of Liberal Arts.

**NEW YORK** manufacturers can apply for particulars, space, &c., to Mr. Alex. D. Anderson, special commissioner, Stewart Building, corner of Broadway and Chambers street, who will give all necessary information.

As but a limited space in the building for manufactures and the liberal arts has been apportioned for musical exhibits, it would be advisable for all concerns who contemplate representation to fully post themselves as soon as possible as to the details of the matter.

**Dixon Music Company.**

ON February 5, 1891, the above company began doing business, and was incorporated under the State laws to do business as dealers in the different manufactures of pianos, organs and musical goods. The capital stock is \$10,000, and the officers are: R. A. Rodesch, president; Robert Anderson, vice-president and manager, and M. M. Rodesch, secretary and treasurer. The above gentlemen are well known and reliable men, and at the time it was needless to prophesy a successful future for the company, as with such men at the head of a concern a failure was nearly impossible. Pushing and enterprising, reliable in dealings and

using only the best business methods, it is no wonder this company is at present doing a lucrative business and with prospects of a large increase year by year.

Prior to the incorporation the president has been in the musical instrument business since 1889, and being well versed as he is, and having ample capital at his back, surrounded with efficient officers, this new corporation at once caught the public favor and their business of to-day is a testimonial of their enterprise, business ability and fair dealing with all. Besides the office which he holds with this company, Mr. Rodesch is general agent for this territory of the well-known Reed's Temple of Music, Chicago, and formerly held the same position for two years for the Chas. F. Stokes Manufacturing Company, of Chicago, bicycle manufacturers. His long experience in the musical line makes him a desirable man for the head of such a concern. At their office on Galena avenue may be seen, among others, the following manufactures of pianos and organs: Haines Brothers, Kroeger & Sons, Conover Brothers pianos and Farrand & Votey, Western Cottage and Lehr & Co. organs.—Dixon, Ill., "Tele graph."

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204 Centre Street (formerly occupied by DANIELS &amp; Co.), NEW YORK.

**Sharp's Invention.**

THIS is the age of self playing instruments and at present the manufacture of them is confined practically to Meriden. The Æolian Organ Company manufactures nothing else, and self playing instruments have become an important part of the Wilcox & White Organ Company's business. McTammany and Gally, of Massachusetts, are the only other manufacturers of such instruments, and they in such a small way as to cause no conflict with the Meriden companies. The manufacture of pedal self playing organs was never engaged in extensively until the Mechanical Organette Company, of New York, and the Automatic Paper Company, of Boston, consolidated with additional capital and as the Æolian Organ and Music Company located in Meriden in the fine factory at the corner of Tremont and Cambridge streets. Previous to this the majority of self playing reed instruments were operated by a crank.

The manufacture of self playing organs was first engaged in by the Wilcox & White Organ Company some three years ago. Other organ companies throughout the country, seeing the success made of the business by the Meriden concerns and the growing demand for automatic instruments, have had their most skilled mechanics at work trying to devise a pneumatic instrument that would not be an infringement on the patents at present protecting the manufacture of these instruments. This was no easy matter, and at this time the business remains where it was previous to these attempts. With the self playing organ a success, inventive genius turned its attention to perfecting a self playing piano, and the Æolian Organ Company has an electric piano and the Wilcox & White Organ Company a pneumatic piano.

The latest invention in self playing instruments is by Charles F. Sharps of 156 Britannia street, who for two years has labored to perfect the instrument which he has through his attorney, C. L. Burdett, of Hartford, applied for patents on. Mr. Sharps is from a family of inventors, his father being the late Christian Sharps, inventor and manufacturer of the Sharps rifle. The new invention is really a distinct, separate affair from the instrument, and in mechanical arrangement and operation is the ideal of simplicity and high grade mechanics. The arrangement of pneumatics is entirely different from anything previously devised.

The particular point that recommends the invention to the musical world is the fact that it can be applied to any parlor organ or upright piano at moderate expense. The invention will operate either organ or piano automatically. The instrument upon which Mr. Sharps is exhibiting his invention has two and one-fifth set of reeds. Above the

regular action the air grooves operating the pneumatics are located. On top of the board containing these is a row of small pneumatics corresponding in number to the keys of the instrument. Underneath this board are four rows of large pneumatics, one beneath the other. From an arm on each of these pneumatics hangs a wire attached to a lever operating on the coupler buttons on the pitmans, or wooden rods, connecting the keys of the instrument with the reed board valves. By means of these levers operated by pneumatics the operation of the valves becomes automatic, subject to the passage over the air board of perforated paper.

A patent on the motor operating the music roll has also been applied for, it differing from other motors, inasmuch as it will run to the right to wind music and the left to re-wind or vice versa. When the new instrument is in operation the keyboard becomes a thing of life, keys dropping with the exact rapidity required by the selection rendered.

Mr. Sharps' invention has been viewed by three of the leading organ manufacturers of the country, who confessed to be astonished at the results. If the invention proves to be no infringement, and patents are granted, Mr. Sharps will either connect himself with one of the leading organ companies of the country, allowing them the exclusive right to use his invention, organize a stock company to manufacture self playing instruments, or allow organ and piano manufacturers to use the appliance in connection with their instruments on a royalty.—Meriden "Republic."

**Wehli and Bendel.**

IN an article contributed to the Boston "Times" by James M. Tracy we find the following story in reference to Wehli and Bendel and the Hallet & Davis Jubilee grand:

At the banquet given the press at St. James Hotel, by George H. Davis,\* for the purpose of having his Jubilee pianos tested, Franz Bendel and James M. Wehli were the pianists engaged. Bendel was extremely nervous before leaving his room and it required all the persuasive powers of Mrs. Bendel and myself to keep him from running mad! He did not fear the critics in the least, but having been told that Wehli was a most wonderful player, it worried him for fear Wehli might outshine and overpower him. As he never had heard of Wehli before coming here, he did not know or have any idea of what the man could do, and it made him so nervously anxious he was almost beside himself. Bendel played first, surprising everybody with his wonderful

\* George H. Davis was the senior member of Hallet & Davis, and his son is now with the Hallet & Davis Company, at the factory in Boston.

technical powers; after he had finished Wehli was ushered into the room, and going directly to the second piano commenced playing Thalberg's "La Favorita;" he played it wonderfully well.

Bendel sat close beside Wehli while he played, watching him attentively to the end. Wehli to show what he could do, played his arrangement of "Home Sweet Home," for left hand alone, undoubtedly thinking he had entirely over-weighted Mr. Bendel. Both these artists seemed afraid of each other. Bendel was modestly dressed in black, without ornament or show. Wehli was gotten up in the extreme of style—low shoes, white stockings, with other things to match: he was, so to speak, perfectly immaculate. After Wehli had played his greatest drawing card Bendel became himself again, and, seating himself at the piano, played piece after piece of Liszt's most difficult compositions, with perfect ease and astonishing effects.

Wehli soon became convinced of his littleness, retiring early, with the plea of being quite sick! To counteract the effect of Wehli's "Home Sweet Home," Bendel played one of Liszt's "Paganini's Studies" for left hand alone, turning around and facing the audience during its performance. He was cheered and cheered, for no such playing had ever before been heard in Boston, and none better has been heard since. After each piece Bendel seated himself beside his wife, who would wipe the perspiration from his brow with her beautiful lace handkerchief, and whisper words of encouragement in the ears of the one she loved, adored and worshipped so much. He would then turn to me and ask what I thought of it, as he used to do at Weimar in times gone by. He did this so to be assured his wife had not been unduly prejudiced in his favor, wanting to know the exact truth.

**IN TOWN.**

THE following gentlemen of the music trade were in town and among our callers during the last week:

Jasperson Smith.....	{ Ludden & Bates S. M. H., Savannah, Ga.
S. Nordheimer.....	Toronto, Canada.
Henry J. Frees.....	Dallas, Tex.
Messrs. Forster and Ruxton....	Chickering & Sons, Boston.
Mr. H. M. Cable.....	Chicago.
Mr. Theodore Pfafflin.....	Chicago.
C. B. Hawkins.....	Worcester, Mass.
Mr. Leland.....	S. R. Leland & Son., Worcester, Mass.
H. W. Hall.....	Burlington, Vt.
L. M. Pierce.....	Springfield, Mass.
G. C. Aschbach.....	Allentown, Pa.
Lawrence A. Subers.....	Camden, N. J.

# HONEST OPINIONS.

I take great pleasure in giving expression to the admiration I feel for your Pianos. The exquisitely pure singing qualities of tone give me the keenest satisfaction in playing. The solidity of construction and perfect finish in every detail insure the greatest durability.

Nashville, Tenn., Nov. 1, 1891.

Yours truly,

R. L. LOUD.

There are so many Pianos manufactured at the present day, but very few Pianos that deserve the name of musical instruments, and your Piano, I must say, stands in the front row of the few. I suppose that I have tuned as many Pianos of the different makes as any living man (in the last 37 years), but I never found any Piano so perfect in everything as the A. B. CHASE of Norwalk, Ohio.

Louisville, Ky., Nov. 17, 1891.

Yours sincerely,

F. TEUPE.

We desire to go on record as saying that in our judgment there isn't a better Piano made to-day than the A. B. CHASE. Tone, Workmanship, Material and Durability are the points upon which we make the above assertion.

Yours truly,

Burlington, Ia., Nov. 17, 1891.

LANGE & MINTON.





### About Pitch and Tuners.

*Editor's Musical Courier:*

**T**HROUGH the kindness of Messrs. Decker Brothers I am in receipt of a copy of your edition of the 11th inst., containing a full report of the proceedings at the recent meeting of the Piano Manufacturers' Association of New York and Vicinity, upon which occasion they so satisfactorily arranged the troublesome and much discussed question of pitch.

From a piano tuner's standpoint, and voicing the sentiments of a majority of those engaged in my calling, I believe that we, together with the entire musical world, owe to the members of that association a lasting debt of gratitude for the very able manner in which they have handled this matter, giving to us a standard that will no doubt effectually prevent, for all future time, any further controversy upon the subject.

While favoring and advocating the adoption of the low pitch, I have at all times, so far as practicable, adhered strictly to the high Philharmonic pitch in order to avoid any possible collisions with orchestra leaders, who as a class seldom show much respect for the tuner who fails to have his instruments at all times up to their ideal of pitch, though I must confess that the half tone lying between the two standards often proved a heavy "straw," and broke the "back" of many an old string ere the tone was placed at the desired point.

Since the Piano Manufacturers' Association have proven themselves so able to cope with and dispose of knotty questions they should be induced to continue their good work.

There is another of equally as vital importance to them and musicians in general which demands their attention, and which they can if they will as effectually settle as the one so recently disposed of.

I refer to the tramp or itinerant, incompetent piano tuner nuisance.

It matters not what may be the standard of perfection attained in the manufacture of pianos if the tuner into whose care they are ultimately intrusted is unfit for the charge.

The result will be equally unsatisfactory to the owner of the instrument and disastrous to the reputation of the manufacturer, if not to the piano itself.

To be called upon to rebush damper lifter holes or put new punchings upon the regulating buttons, after they have been ruined at the hands of these tramp frauds, by the use of machinery oil to relieve friction, instead of ironing out the holes in the one case, or using plumbago upon the heel of the jack in the other, as I have been, is not calculated to inspire public confidence in that class of workmen.

Just such impositions are continually being practiced upon an unsuspecting—and under present circumstances alike unprotected—musical public, and calls for immediate action tending toward the devising of some plan by which pianos may be protected from these ruthless destroyers and the reputation of manufacturers preserved untarnished.

The formation of a piano tuners' guild, under the auspices of the Manufacturers' Association, would speedily abate this evil.

Let each applicant for membership be obliged to pass a rigid examination before a committee of competent judges, both as to his method and ability to tune and his knowledge of the mechanism of the piano, and capacity to repair any defects that might come within his experience.

After having been thus thoroughly tested let him be furnished with a small card bearing upon one side his certificate of membership to the society, and upon the other his diploma signed by the proper officers.

These cards would be a perpetual guaranty to the public that the bearer was a competent person to be intrusted with the care of a fine piano, and every reputable tuner would be anxious to possess one, while the traveling pretender would be as easily recognized by his lack of credentials and allowed to pass on.

Such a society can be organized and made national in its influences. Shall it be done?

There is no class of people who are so constantly subjected to the imposture of these traveling frauds as the owners of pianos. And to whom can they look for protection, with stronger hopes of relief, than to the manufacturers themselves, who are in possession of the power necessary to abate the evil, and whose interests are so closely allied to the sufferers?

To my mind this plan is feasible, and certainly the object very desirable and worthy of a trial, which should at once follow the unquestionably wise action which has just been consummated in regard to pitch.

It is to be hoped that the Manufacturers' Association will give this matter more than a passing thought.

Let them take the initiatory steps toward the formation of a "guild," and see how quickly the honorable and reliable piano tuners of the United States will rally to their support and help to stamp out this rapidly increasing body of traveling public nuisances.

Other professions and trades have their protective associations and safeguards, by which their rights are main-

tained and defended from violation. And should not an organization which has for its sole aim the furnishing of better service, the prevention of fraud, and the preservation of valuable property receive encouragement, be established and perpetuated?

Should not piano tuners into whose care is intrusted this noble instrument, and who as a class are held responsible for many of the disreputable acts of piano assassins over whom they have no control, be placed in a position where they can protect their own reputations, together with the pianos under their care from violation?

Believing, Mr. Editor, from the interest manifested through the columns of THE MUSICAL COURIER in regard to the question of pitch, that you are equally zealous in all matters for the good and welfare of the musical world, I submit these remarks with the hope that they will not only find publicity through the medium of your journal, but be instrumental in bringing about the desired result.

Inclosed find check for one year's subscription. I have long been desirous of subscribing for the best trade journal edited, and your enterprise in the matter of pitch leads me to a decision.

Very truly yours,

D. J. GREENLEAF.

Chairman Piano Tuning Committee N. Y. S. M. T. A.  
PORT JERVIS, N. Y., November 27, 1891.

### About Violin Bows.

**T**HE violin is an interesting study. It is a subject with which most cultivated people are familiar. But not so much is known of the violin bow. It is, in art, fully as important as the violin. If a violinist had the best instrument made and tried to play upon it with a poor bow he could not secure half the effects nor half the tone that he could obtain upon a mediocre instrument with a fine bow. The fine bow is not only expensive, but it is rare. It is the general belief that a good bow is worth about \$5 or less. There may be among the \$5 articles now and then a passable bow. They are the exception. A really good bow will cost about \$50, and the rare grade of bows—the Tourte—is worth from \$150 to \$200. Of course these are the bows that the public performers upon the violin—the artists—are crazy to own. But they cannot always be purchased for that sum. Bernhard Mollenhauer, the violinist, once offered a man \$150 for one of those old and very rare bows, but the owner would not part with it. This figure may astonish those good people who imagine that violin bows can be bought for a handful of dimes.

It might be appropriate here to remove one or two popular delusions under which the public is laboring. Violin strings are not made of catgut, but of the dried intestines of the sheep. The best come from Italy, because the climate there is so favorable to drying them.

The hair used in the bows of the violin is always white, while the hair in the double bass scraper is always black. The best white hair is taken from the Arabian and Russian white horses. The best black hair from the Russian black horse. The wood in a bow must be of peculiar quality. It must be bright and elastic. The whole secret of a bow's goodness is in the wood. That is the reason that perfect bows are so rare. If there is the slightest blemish in it or a knot, it becomes worthless to the artist. Heavy woods are not good because they lack these elastic and vibratory qualities. Besides, the heavy bows will sag in the centre and by coming in contact with the hair will utterly ruin the symmetry and power of the tone. Fernambuc is the best wood for the purpose.

The great trouble with the majority of violin bows is that they are weak in the centre. And a bow that is weak in the centre is as worthless as the man with a chronic weak back. It must carry the tone and aid in its development, and, although it is delicate in its construction, it must be strong and able to withstand some heroic treatment.

The best modern bows are known as the Tabbs, English; Bausch, German; Reichholtz, German; Knopf, German; Voirin, French. It is a singular fact that while the Italians excelled in making violins they left it to another nation to make the bow that should fully equal the violin in every respect.

And this brings us down to the great maker of bows, Tourte, a native of Paris. The important discoveries of this famous workman extend from 1775 to 1780. He used this Fernambuc wood and its rarity explains the enormous price asked for the Tourte bow. He sold one bow the nut of which was made of tortoise shell, the head inlaid with mother of pearl and the mountings on the nut and button of gold, for £12. His best bows, mounted in silver, with an ebony nut were sold for £4. Bear in mind that these were the prices asked by Tourte himself. Over 100 years later the same superb bow is worth, of course, very much more.

To Arabia belong the first important modifications of the bow. They are depicted among the manuscripts belonging to the time of the first caliphs. The figure of a bow instrument drawn from a ninth century manuscript shows an inverse disposition of the bow, for the head has a considerable elevation from where the hair proceeds, which is then carried on an attached to the stick right under the hand of the performer.

Larger bows of the same kind are seen in some relics of the eleventh century. In the thirteenth century the bow shows considerable change. It began to improve in the sixteenth century. In the seventeenth century it approached a more perfect state.

"The necessity was then felt," says F. J. Fétis, then director of the Conservatory of Music at Brussels and author of an interesting brochure on "Anthony Stradivari," "of modifying the degree of tension of the hair according to the music which had to be executed; which requirement was met by the invention of the *cremalliere*, a band of metal placed on that part of the stick where the nut is fixed and divided into a certain number of notches. A movable loop of iron or brass wire attached to the nut served to catch the latter to one of the notches of the *cremalliere*, higher or lower, according to the tension which the performer wished to give to the hair. At this period the head was very elongated and ended in a point which turned back a little. The stick is always more or less bent."

Such was the bow of Corelli and that of Vivaldi. These two masters, who lived at the commencement of the eighteenth century, had not yet experienced the necessity of rendering the stick flexible, because they had no idea of imparting to their music the varied shades of expression of more modern times. They were acquainted with but one sort of conventional effect, which consisted in repeating a phrase piano after it had been played forte.

Tartini, one of the great players of his time, introduced some improvements, making his bow of lighter wood and making the stick straight instead of bent. He also introduced the longitudinal grooves so that the bow would not turn in his fingers. But in spite of the variety of improvements introduced, no serious attempts were made to perfect the bow until about the middle of the eighteenth century.

Tourte, the elder, in place of the *cremalliere*, substituted a screw which caused the nut to advance and recede, to tighten the hair at will by means of a button placed at the extremity of the stick.

Tourte, the son, became the recognized master of bow making. He early recognized the fact that the wood of the bow was an important agent in the production of sound. At this time the leading violin artists of Paris were making progress toward the art of singing on their instruments, and they all desired bows which should answer better to the effects which they wished to produce, and which should possess at the same time greater lightness, spring and elasticity. His earlier bows were made from the staves of sugar casks. He used this cheap material to save expense in experimentation. Finally, after trying all kinds of wood, he selected Fernambuc as being the best.

It was Tourte who fixed the present length of the bow, and also who conceived the idea of arranging the hairs of the bow ribbon like. Prior to that the hairs of the bow nearly always clustered together in a round mass, which greatly impaired the quality of the sounds.—Louisville "Post."

### Dealers Use This.

**O**NE of the most impudent lies now published in newspapers and circulars by Daniel F. Beatty and read in all sections of the country is the following:

#### Beatty's Pianos and Organs.

Hon. Daniel F. Beatty, the great organ and piano manufacturer, is building and shipping more organs and pianos than ever. In 1870 Mr. Beatty left home a penniless plow boy, and by his indomitable will he has worked his way up so as to sell so far nearly 100,000 of Beatty's organs and pianos since 1870. Nothing seems to dishearten him; obstacles laid in his way that would have wrecked any ordinary man forever, he turns to an advertisement and comes out of it brighter than ever. His instruments, as is well known, are very popular and are to be found in all parts of the world. We are informed that during the next ten years he intends to sell 300,000 more of his make; that means a business of \$30,000,000 if we average them at \$100 each. It is already the largest business of the kind in existence.

Dealers, particularly Western firms, who are very apt to meet this advertisement in their business struggles, can state, and refer to this paper to verify it, that Beatty does not manufacture pianos; does not manufacture organs, and that he is merely engaged in pushing trashy stencil pianos and organs upon the gullible readers of country papers and religious papers which are publishing his advertisement.

There is no truth in the above statement of his, and every dealer should retain this copy of THE MUSICAL COURIER to show to prospective customers that they are apt to be swindled in sending their money to Beatty. There are no Beatty pianos; there are no Beatty organs. The whole scheme is a rotten stencil fraud.

—James S. Lake, piano and organ dealer, Milwaukee, has made an assignment. He owes more than he owns.

—The Huner Piano Company has retired from 31 Tenth avenue, and the present whereabouts of the same is unknown.

—A piano agent at Ishpeming, Mich., has squared himself for all the lies he has told about a rival Marquette agent by paying \$300 cash to the man he maligned.

# A GRATIFYING REVIEW

✱ OF ✱ OUR ✱ BUSINESS. ✱

Three  
Progressive  
Steps,  
Full  
of  
Promise.  
18 Months'  
Experience.

A borrowed example, but it serves to illustrate our purpose.

"First the blade—"



Sept., 1890.

This illustrates our beginning—very small, but hopeful.

"Then the ear—"



December, 1890.

Three months later,  
growing steadily and quite  
popular.

"Then the full corn in the ear."



December, 1891.

Present time, full grown,  
accepted and appreciated.

"The SHAW PIANO is a model of American ingenuity in construction and tone quality."

J. G. RAMSDELL,  
Philadelphia

Respectfully Submitted,

SHAW PIANO CO., ERIE, PA.



**CHICAGO.****Latest from Our Chicago Representative.**

CHICAGO OFFICE MUSICAL COURIER,  
258 STATE STREET,  
CHICAGO, December 12, 1891.

THE following circular, issued by Mr. Webb as assignee for the Ayres & Wygant Company, has been distributed among the trade here:

**For Sale.**

Under an order of the County Court of Cook County, State of Illinois, made December 8, 1891, the undersigned hereby advertises for bids for the following described property, belonging to the estate of the Ayres & Wygant Company, insolvents.

**First.**—Pianos and organs in store at 182 and 184 Wabash avenue, together with the store fixtures and furniture.

**Second.**—Pianos and organs at various parts throughout the country.

**Third.**—The trade mark "Reed's Temple of Music," and the goodwill of the business.

**Fourth.**—Pianos out on rental in Chicago, numbering between 60 and 70 instruments.

**Fifth.**—The lease of store and basement Nos. 182 and 184 Wabash avenue, which expires April 30, 1895.

**Sixth.**—The bills receivable and book accounts.

Information in detail will be furnished by the undersigned.

Bids may be made for the whole or in parts, and must be delivered to the undersigned at 182 and 184 Wabash avenue, Chicago, before 10 o'clock A. M. December 18, 1891, accompanied by a certified check for 5 per cent. of the amount of the bid.

They will be opened in the presence of His Honor, Judge Scales, in the County Court of Cook County at 10 o'clock A. M. December 18, 1891.

The court reserves the right to reject any or all bids.

GEORGE L. WEBB,  
Assignee Ayres & Wygant Company,  
182 and 184 Wabash avenue.

As no schedule of any of the items accompanies this announcement, it would seem to be a difficult matter for anyone to make intelligent bids; then, too, the time is short, and outside parties are effectually barred from competing.

Two of the most prominent dealers of this city have stated to us that they will pay no attention to the circular in question.

"Pianos and organs at various points throughout the country" seems like a very indefinite statement, and although the circular states that "information in detail will be furnished," the question naturally arises why more definite information should not accompany the circular.

**The Finest Window Display.**

A gentleman who has traveled extensively both in Europe and America declared on seeing Lyon & Healy's holiday show window that it was finer than anything he had ever previously beheld. The nature of the merchandise is such that perhaps it is impossible in any other line to build up a display which will prove at once so marvelous and attractive. Everyone in Chicago will certainly see this window; in fact, from the moment of its completion there has been an immense throng of admiring spectators before it. But to those who live outside the city a brief description may be of interest, and to members of the musical trade a number of valuable suggestions will at once become apparent.

Lyon & Healy's show window is 50 feet long by 20 in height, and about 10 feet in depth. This space from wall to wall is one large compartment, divided into six sections by five slight pillars. The front consists of six huge panes of plate glass. These iron dividing columns have been extended back to a depth of 2 feet by pleats of the most brilliant red cloth trimmed with evergreens. This gives an effect to the window of a series of stage pictures, and renders it possible to change abruptly from one class of goods to another without marring the artistic design. The window, beginning about 5 feet from the glass, is built up in steps which extend to the ceiling. The ceiling of the window is composed of white snow-like material, and extends from the extreme depth of the window (where it joins the top ledge) forward and upward to the glass. It is everywhere interspersed with brilliant red coloring, while holly and evergreen are entwined in reckless profusion throughout its entire expanse.

Having outlined the background of which this veritable fairyland of musical goods is composed, it is easier to give a description of it, which will convey to the reader its salient points. Beginning at the right hand corner, on the floor, close to the window is a superb musical box, which stands directly in front of an ivory finished Knabe piano. Then the eye ranges over guitars, mandolins, violins, musical boxes, tambourines and copper trumpets in endless array, every part of the side wall and the ceiling, as well as the ledges, being decked with beautiful specimens of these instruments. In the next section the design begins with flageolets and batons, the ivory finished, the ebony, the walnut and nickel being brought in sharp contrast and forming a carpet leading up to a group of superb Washburn guitars.

These are followed by a series of Lyon & Healy's profes-

sional banjos, then musical boxes, large and small, including decanters and musical novelties, draw the eye intuitively upward where the ledges glow with accordions, guitars, banjos and small brass horns. A beautiful swinging lamp (electric) laden with flowers gives an added charm. In the third section are flutes, harmonicas, flute accordions and bijou music boxes. In the centre a large bell music box attracts the attention. The ledges display the odd forms of guitarrines and the warm colored ranks of a regiment of violins. Here the ceiling design is a huge circle set with violins, tambourines, flutes and accordions. A swinging bouquet and an electric lamp complete the effect.

The next section breaks sharply from its predecessors in arrangement and tone color, and gives an idea of the wealth of resources between the extremes of a complete musical stock. This section is composed entirely of holiday musical gift books. All the collections displayed are of nearly uniform size. The front space extends back about 8 feet, so that the ledge wall in this case is almost vertical and presents a glittering array of gilt titles on backgrounds of rich hued leather. Lines of evergreens divide the wall into seven columns. Here the ceiling of holly and white furnishes a fitting canopy. But the main feature of this section is a huge circular floral piece composed of red, green and white everlastings embellished by a few daisies and yellow roses. The name Lyon & Healy in blue immortelles on a white background glances out through a wealth of ferns.

In the fifth section the predominant color is a vivid yellow. The display begins with an elaborately carved Swiss musical box. Surrounding it on all sides are smaller boxes of various designs and flanking this a row of Prussian snare drums gives a mirror like effect. One the first ledge is a group of the finest grade of Washburn instruments. Guitars and mandolins are daintily bound together with evergreens and holly, upheld by three drum major's batons. Accordions, banjos and tambourines are arranged as an effective background until the ceiling is reached. This has an oblong centrepiece composed of two guitars and two banjos. The swinging lamp and bouquet add the final touch.

The extreme section on the left hand employs a very different method, but it is not one whit behind its fellows in drawing forth encomiums from the spectators. A superb mahogany Fischer upright piano and a Lyon & Healy harp in electric blue with gold trimmings are the striking objects which furnish the keynote of the design. Beginning with sundry music boxes upon a carpet extend-

# LINDEMAN & SONS,

## PIANOS.

### THE STANDARD OF EXCELLENCE.

FOR CATALOGUES AND PRICES ADDRESS

## LINDEMAN & SONS PIANO CO.,

East 147th Street and Brook Avenue,





NEW YORK.

# YOUR ATTENTION

Is called to the

## ESTEY PIANO

As one that has special features worthy of serious attention. It is finely made and durable, has the very best of scales and is rich in quality of tone. It has a repeating action equal to the Grand Piano. We claim it stands in tune better than any other piano made; ask your tuner what he thinks about it. Its evenness of tone is remarked by everyone who has critically examined it. It will repay anyone to look into its merits. Write for Catalogue. . . . .



## ESTEY PIANO CO.,

NEW YORK CITY.



ing through regulation snare drums upon the piano and ledges, the design terminates in a wall of brass and silver alto, tenor and baritone horns. The ceiling embodies in its design several zithers.

At night the spectacle is a particularly brilliant one, as the hundreds of electric lamps, which during the day have the appearance of mammoth jewels, then make the display a perfect blaze of light.

Lyon & Healy's window is truly an adequate index to the largest music stock in the world and a most eloquent invitation to the passer-by to inspect their grand holiday display.

The following is the announcement of an application for a license to incorporate another manufacturing concern, to be called:

The Columbia Piano Company, at Columbia Heights; to manufacture pianos; capital stock, \$50,000; incorporators, Charles H. Austin, Fred. Brown and L. M. Curry.

We are informed that the building will be started immediately.

Mr. A. M. Tarbeaux is now in charge of the Mason & Hamlin branch store in this city. So far we do not know whether this is to be the permanent arrangement.

Mr. W. F. Smith, of Messrs. White, Smith & Co., appointed in his will Mr. John C. Haynes executor, showing the absolute confidence he had in a competitor.

The general business of this section will not this year aggregate as much as was expected from the first months of the year. It does not seem to have been at all steady; one month would be phenomenal, while the following one would be entirely different. From present indications it may be inferred that a 10 per cent. increase over 1890 will be all and perhaps more than can be hoped for, and the present month will have to be a good one to bring it up to even this point.

Up to the present time the Rice-Hinze Piano Company have made no deal to remove their factory to another point, but the chances are that they will.

At least one of the pianos that were handled by the Ayres & Wygant Company has found a resting place again.

Messrs. Lyon & Healy have arranged with the Smith & Barnes Piano Company for the local agency of the Smith & Barnes piano, and it is possible that still another one of the pianos which lost its representation by the same failure will go to the same house, though it is not sure yet.

—Joseph F. Atwill, a California pioneer, who had a music store in San Francisco years ago, died in that city recently at the age of 80.

### A Tribute to Reardon.

**A**FTER 25 years of uninterrupted services with the house of Mason & Hamlin, Mr. John H. Reardon, who recently had charge of the Chicago branch closed his career with the firm. He started in as an office boy and by gradual steps ascended to the managerial post, going through nearly all the various business departments.

On the evening of December 7 the employees of the Chicago branch presented to him an elegant diamond pin in appreciation of his many kindnesses, and the spokesman in echoing the sentiments of all present said:

It is our wish on this eve of our business separation to present you with a trifling token of our affection and esteem. We trust that the future holds in store for you and yours nothing, but the happiness and prosperity you so richly deserve.

F. W. Chickering,  
Eber P. Metlar,  
Lottie Arnold,  
W. D. Codman,  
H. Martin,  
Wm. Gerner,

Thos. J. Daly,  
Geo. D. Whighton,  
J. Fred. Haumerly,  
Peter Heibel,  
John Boman,  
I. O. Nelson.

Mr. Reardon has not yet made any other arrangements for work in the music line, and his physicians recommend temporary abstinence from close work and application. He is a very valuable man.

### Attachment Proceeding, but No Failure.

**T**HE Story & Clark Organ Company, of Chicago, commenced two suits against S. Dill & Co., of this city, yesterday. The first was for \$850 for indorsed paper past due, and the second was an attachment suit on musical merchandise for a claim of \$480.56. The attachment was served by Under Sheriff Struthers. The company is represented by General Agent Philip A. Starck and L. H. Marston, who have employed Irish & Knappen as the attorneys in the case. S. Dill & Co. have engaged Howard & Roos and A. S. Frost.

Mr. Starck states that the firm of S. Dill & Co. is owing the firm of Story & Clark Organ Company on other indorsed paper past due than that for which suit is brought, and that further claims will be pushed unless a settlement is effected. He says that the claim on which the attachment is made is for money collected by S. Dill & Co. on notes for goods sold by S. Dill & Co. for the Story & Clark Organ Company, and which had been turned over by S. Dill & Co. to his firm.

S. Dill & Co. claim that the Story & Clark Organ Company are indebted to them to the extent of several

hundred dollars on balance of accounts on commissions collected by the Story & Clark Organ Company which are due S. Dill & Co. and have not been paid. The matter seems to hinge on disputed accounts.

The store of S. Dill & Co. is not closed and business will continue the same as ever.—Kalamazoo "Telegraph."

### Rotten Stencil.

**A** DEALER at Alexandria, La., writes that he would be very much obliged to us if we would tell him our opinion about the quality and value of the Mozart piano. Well, the Mozart piano—whatever that might be—is a vile, low grade box to be bought for about \$100, which sum might as well be considered as lost if spent for such a purpose. It is made by a concern in which the notorious Swick was once interested, and which, notwithstanding his denial, he is now suspected of being interested. There is no excuse or apology for purchasing such a piano.

Swick and his gang explain to purchasers that they can afford to sell the pianos at less than any other firm's figures because they buy the goods that go into the manufacture for less than anyone and they show bills to prove it. It therefore behooves every supply house to be careful not to give any bill or bill head to Swick or any of his gang.

### James H. Grovesteen.

**J**AMES H. GROVESTEEN, one of the oldest piano makers in this city, and who for years was prominently identified with piano manufacturing under the firm names of Grovesteen & Fuller, died Sunday morning in the 76th year of his age at his home, No. 40 Garden place, Brooklyn. Mr. Grovesteen was born in Schoharie County, March 6, 1816. When only 15 years old he went into a piano maker's shop and learned the trade thoroughly. Afterward he became the inventor of many improvements in the mechanical parts of the instrument. In 1842 he came to this city and shortly afterward organized the firms of Grovesteen & Senior and Grovesteen & Hale and then Grovesteen & Fuller, which was in existence nearly 40 years. His firms were chiefly identified with the manufacture of cheap pianos, Mr. Grovesteen retiring from active business in 1882. The deceased was the senior elder of the West Twenty-third Street Presbyterian Church, and was well known as one of its most charitable and earnest workers. He leaves a widow and eight children.

# STRICH & ZEIDLER

MANUFACTURERS OF

PIANOFORTES

FACTORY AND WAREHOUSES:

511 & 513 E. 137th Street,

Bet. Lincoln and Alexander Aves.,

NEW YORK.

## ◆ Some Suggestions. ◆

**I**T IS THE USUAL CUSTOM for the makers or the manufacturers of a product (that appeals to the public taste and purse) to claim **arbitrarily** that they are making the best article in their particular line.

In the great majority of cases this claim is **merely** arbitrary and is not ratified by any facts.

But **facts** are the only tests that can be applied to prove the truth of an assertion or a claim. To **claim** that one is making the most perfect article is merely taking advantage of the privilege of affirmation; to **prove** the claim is quite a different matter.

To **prove** the claim that the Chicago Cottage Organ is the **best** example of the products in its line of industry, its makers state as a fact (the truth of which can be demonstrated) **that more Chicago Cottage Organs are made daily, monthly and annually than organs of any other manufacturers.**

There is a **greater** demand for Chicago Cottage Organs than for any other brand of organs.

The result is an annual output in 1891 of nearly **18,000** Chicago Cottage Organs—one completed organ every **10 minutes**—a hitherto unexampled phenomenon.

Why this demand? Because in point of construction nearly **100,000** Chicago Cottage Organs made within a **few years** and in active use **show no defects.**

Because this system of construction is a living demonstration of the care, judgment, knowledge and experience that are brought to bear to make these Organs as near perfection as human skill and intelligence can accomplish it.

Because the capital of the Chicago Cottage Organ Company enables them to purchase all the raw material and parts that enter into organ construction in extraordinary large quantities and permit them the necessary time for preparation essential in the building of a musical instrument.

Because the styles of case work, **the musical attributes, the durability,** and the reasonable price charged, when all these advantages are taken into consideration, make the Chicago Cottage Organ **the most attractive organ product to be found on the globe to-day.** Hence this enormous demand; hence this enormous output; hence this enormous sale of Chicago Cottage Organs.

## ◆ Some Information. ◆

If you will send for one of our Catalogues you will find that the cuts are as accurate as the engraver can make them from the photograph of each style.

Each organ of each style is an exact duplicate of every organ of that style, the technical system of manufacturing of the Chicago Cottage Organ Company making it impossible to deviate to the extent of a hairline. The engraving is the truthful reproduction of the style, and as it is seen in our Catalogues **so does each organ appear.**

Every dealer and every individual purchaser is invited to inspect the factory and system of the company and see exactly how Chicago Cottage Organs are built. There are no secret methods applied to produce the tone that has made these instruments famous, and the making of the designs and cases is also subject to investigation.

With each organ the purchaser is entitled to a **warranty of five years.**

Chicago Cottage Organs are delivered, packed and boxed, on board the cars in Chicago free of charge.

**The Chicago Cottage Organ Company purchase annually more PIANOS from the Manufacturers than any other firm or corporation in the United States or on the globe.**

All communications should be addressed to

**Chicago Cottage Organ Company.**

H. D. CABLE, President.  
H. M. CABLE, Vice-President.  
F. S. CABLE, Secretary.  
G. W. TEWKSBURY, Treasurer.

**CHICAGO, ILL.**



## THE PHILADELPHIA SWINDLE.

## Stencils Again.

## THE SYLVESTER COMPANY.

## Pictures of the Rogues.

THIS paper, after repeated disclosures on the subject of the fraud stencil transactions of the Sylvester Piano Company, of Philadelphia (who also had a so-called branch in New York), last week announced that the two swindlers had finally decamped and left a large number of victims to learn once more that it does not pay to attempt to make wealth or acquire pianos without a *quid pro quo*. Somebody rather vulgarly exclaimed that "there's a sucker born every second." Judging from the many stencil fraud schemes—the Mahers, the Learys, the Swick gang, the Beatty crowd and others—many of the "suckers" born 20 to 60 years ago are anxious to buy stencil pianos and organs, and the temporary success of these stencil fraud fiends proves that the birth of "suckers" was as abundant from 1831 to 1871 as it is reported to be at present.

THE MUSICAL COURIER hereby presents pictures of the Sylvester swindlers, whose acquaintance with the intricacies of the piano trade will probably tempt them to re-enter it at some other point unless they are in the meanwhile apprehended.

It appears from the following in the New York "Herald" of December 11 that they did a neat business in this city, too:

The only thing left of the Sylvester Piano Company, of New York and Philadelphia, which is visible to the eyes of its victims is Policeman John L. Maher, of the Charles street station.

All else has gone, including James S. Maher, the brother of the policeman; the four beautiful pianos which adorned the company's office at No. 70 Christopher street, the agents of the company who operated in this city and Philadelphia, and the \$3,000 or \$4,000 which was contributed by almost the entire force of policemen under Captain Copeland and scores of business men and other citizens on the west side in order that they might have a chance in what has been described as "the greatest piano lottery in the world."

The Sylvester Piano Company seems to have been a very skillfully

planned and monumental swindle. Whether Policeman John L. Maher was an unconscious party to it will probably be determined by an investigation at headquarters. He claims that he was, and that his brother, who is a fugitive from justice because there is a warrant out for his arrest in Philadelphia, was the wicked partner, and not only swindled him but made him the tool through which all his brother policemen and the tradesmen and citizens were induced to invest their money.

There is something attractive about a piano to the minds of a great



P. H. LEARY,  
OF THE FRAUD SYLVESTER PIANO COMPANY.

many people in the neighborhood of old Greenwich village who cannot afford to buy one.

## A TEMPTING SCHEME.

Many, therefore, eyed the tempting bait which was put before them in circulars about four months ago, when the Sylvester Piano Company opened headquarters on the ground floor of the flat house, No. 70 Christopher street. The advertisements were alluring. Here was a chance to get a grand upright piano worth hundreds of dollars for \$10, \$15 or \$20 as the case might be. The company announced that it had branches in Philadelphia, Washington, Chicago and Cincinnati, and was able to offer unheard of inducements to people who wanted to have their homes adorned through making the pianos cheaply.

The plan was this: Classes of from 150 to 165 were to be formed. The first class was to be Class A. As the members of Class A comprise the

people who are now making the most emphatic complaint against the treatment they have received, let that be taken as an illustration.

The first man who subscribed to Class A was to be the first to draw a piano. He and all subsequent subscribers were to pay \$1 for a certificate. Then they were to pay \$1 a week. When there were 165 subscribers in the class, all of whom had paid in, there was to be a drawing. No. 1 would draw the prize. He would drop out, and, of course, take with him the magnificent piano worth hundreds of dollars. In another week it would be the turn of the next man (No. 2) to draw a piano. Of course, additional subscribers would be received to take the places of those who "winned out."

Thus all the west side was to be supplied with pianos.

Every policeman's daughter would become an accomplished performer and hand organs would be finally and eternally driven to Brooklyn to wage an unequal warfare with the "little German bands."

It was clear to those who subscribed that if all the 165 members of Class A "stayed in" the piano would cost the 165th member \$165. But it was explained that many of those who entered would lapse after a time. If No. 104 dropped out then No. 165 would be moved up to his place, and so on.

## MAHER'S PART IN IT.

The scheme worked like window space for theatrical posters for free seats. It became known that "Jack" Maher's brother was at the head of the project, and that added to its popularity in the Ninth police precinct.

Maher has been a patrolman for many years attached to the Charles street station, and he has a host of acquaintances. There it was announced that Policeman Maher was in the scheme himself.

It was very simple. Everybody who remained in until their turn came would get a piano. Policeman Maher canvassed his beat. He got Jacobs, the auctioneer, and Tice, the shoe dealer, and Green, the hatter, to "go in." Nearly every shopkeeper in Bleeker street in the neighborhood of John, where Policeman Maher's beat was, became infused with a mad desire to get a valuable piano cheap.

So it was with the bluecoats. Policemen Mallen, Hall, Mead, Horn, Gamble, Kane and many others went into Class A. Three letter carriers in sub-station C were glad of the opportunity to adorn their homes with an instrument of music of such great value secured for such a small price. Even Louis Williams, the station house bootblack, had his eye dazzled by the prospect and he entered the lists for a piano as No. 46.

No. 1 of Class A was a young man who has considerable reputation as a musician. He sings in St. Francis Xavier's choir. When the time came for him to "draw" his piano it was awarded to him. He allowed it to remain for a time in the show window of the office of the Sylvester Piano Company, because he had a piano at home. When it became known that he had drawn a piano the neighborhood went wild, and subscribers hastened to the office almost faster than their money could be taken.

## THE COMPANY RUNS AWAY.

So things went until last week. Then suddenly the news spread that the Sylvester Piano Company had run away. Late one evening the signs were taken down, the light was turned out and the pianos, including the one drawn by the musical gentleman of St. Francis Xavier's choir, who was the original No. 1 in Class A, were carried away to some unknown place.

Now, Policeman "Jack" Maher had been looked up to all through the neighborhood as the sponsor for the company. As he is the only one left that had anything to do with the company, and as the tradesmen along Bleeker street when they invest a dollar expect to get more than a dollar back, the patrolman had a hard time. Indeed, so bitter became the feeling that he was finally transferred, probably for peace and personal safety, to

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STYLE 230.



STYLE 310.

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STYLE 220.

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WORCESTER, MASS.



the Clarkson street beat, past the cemetery of Trinity Mission, where he has lately felt that he would like to be lying. He was on that beat last night.

This feeling was intensified the day after the Sylvester Piano Company disappeared by strange news from Philadelphia. The company there had been operated by James S. Maher and a man named Leary. A rushing business had been done from the office in Germantown avenue, and thou-



JOS. S. MAHERS,

ALIAS SYLVESTER, OF THE FRAUD SYLVESTER PIANO COMPANY.

sands of people had taken chances to get pianos. Suddenly, after giving out some pianos, Maher and his partner had run away and warrants were out for Maher's arrest. To the Philadelphia story was added a little piece of scandal to the effect that under the name of "Sylvester" Maher had become engaged to be married to a most estimable young woman and had filted her.

#### DENOUNCING THE POLICEMAN.

All this intensified the feeling. Delegations sought out "Jack" Maher and made his life miserable. He protested that he was as much a "dupe" as they had been. They wouldn't believe it. Many of his fellow policemen declared that they would prefer charges against him. The three letter carriers from Station C went to the station house in a body and demanded their money, and a man who swore he told the truth made that part of Bleecker street where Maher had his beat seethe by saying that the piano which had been exhibited at No. 70 Christopher street was not

worth over \$120 and had been hired by the Sylvester Company at a rental of \$5 a month.

Policeman Maher called a meeting in Criterion Hall, in Bleecker street, of the people who had been induced to put money into the piano lottery. He told them that he had been made a victim by his brother, and that if they would not make trouble he would pay everyone of them back in time, dollar for dollar. He offered to take two at a time and pay each \$1 a week. Some of them believed him; some said that he ought to pay back all at once. Many of Maher's fellow officers believe that he was deceived by his brother. Nearly everybody who went into the project has lost about \$17.

"It was this way; see?" said one of the officers last night. "There was a man named Bugar, see? He had gone in and paid \$4. See? He wanted the money back, and my wife had seen that big piano in the window. See? Well, I can't play the piano and she can't play the piano, but she made a dead set that we ought to have that piano. See? So I bought Bugar's certificate and began to pay in \$1 a week myself. See? I have paid in \$18, and now all has gone to smash and the piano ain't there. I guess I'll sleep better by nights having it out of the house, though. See? I'm sorry for Maher, though. He's square, and his brother got him into this. He's going to pay us all back in our turns \$1 a week. I'm No. 63, I think, and by the time he gets me paid it will be about the year 1925. See?"

Most of those who were induced to go into the scheme were told that the company would take the pianos back for \$250 each if they did not want them.

Maher is a fine looking man, and his life has become unbearable since the indignant victims have begun their complaints against him. His father is a carpenter, living in Greenwich street, and has assisted him in paying off some of the most importunate people. In most instances it is not the loss of the money so much as the loss of the opportunity to get a piano for a few dollars that creates the rage.

#### Piano Talk.

THE Cleveland "Press" of December 10 published a long account of the system, &c., of the B. Dreher's Sons Company, of that city, and among other things an interview with Mr. Henry Dreher, from which we reprint the following:

Q. In your opinion, Mr. Dreher, what would be the total number of pianos sold in Cleveland this year?

A. Now, you are asking a question that, to answer correctly, will necessitate a knowledge of not only our own business, but that of all other dealers in the city. My opinion, however, is that the number will exceed 2,000 this year.

Q. Do you find a growing demand for pianos?

A. There is a steady and increasing demand for pianos each year.

Q. What about the statement which I recently heard made to the effect that the outlay for pianos alone in Cleveland this year would reach \$500,000?

A. Well, whoever made that statement must have been in a position to give some pretty accurate information. Judging from our own business this year, he is not much under the correct figure.

A. Are many organs sold?

A. Quite a number, but not so many as in former years.

Q. Is the same proportion of organs sold now as in former years as compared with the sale of pianos?

A. Far from it. Ten to one in favor of the piano.

Q. How do you account for this, Mr. Dreher?

A. The prices of pianos are much less than a few years ago is one reason. Another reason is many people who bought organs in past years did so from necessity and not choice, as the price of pianos was beyond their means, while now they see that by a little more exertion they can own a fine piano, which is so much more desirable than an organ for most uses.

Q. You speak about the lower prices now on pianos than in former years. How is this brought about?

A. In former years much more of the work on pianos was done by hand than now. Then there are many inventions and devices used by manufacturers which enable them to produce as good an instrument or better at less cost, and then again the retailers of to-day are in most cases willing to accept a smaller percentage of profit on pianos, as the sales are more frequent.

—G. C. Weaver has opened a piano and organ business at Van Wert, Ohio.

—A. L. Deyton, formerly in the piano stool manufacturing business at Meriden, is dead.

—L. A. Baker, of Lansing, Mich., has removed his music store into larger quarters.

—The manager of the Fort Worth, Tex., branch of the Baltimore firm of C. M. Stieff, is A. B. Lyon.

—J. S. Unger, Reading, Pa., is a new agent of the Packard organ. He has just received the first line of these goods.

—James A. Rich, formerly a well-known manufacturer of brass band instruments, died last week at his home in Bridgewater, N. Y., aged 77.

—Mr. C. B. Hawkins leaves on December 23 by the steamship Britannic for a trip through England in the interests of the Brown & Simpson Piano Company and the Worcester Piano Company.

—The Dublin Music Company, of Dublin, Tex., who formerly advertised that they would take farm products and poultry, eggs, &c., in exchange for pianos and organs, now announce that they will take "horses and cattle" in part payment.

—Thieves recently broke into the music store of W. C. De Forest, Sharon, Pa., and in the darkness of night loaded the whole stock on a wagon and disappeared with it. When Mr. De Forest reached his place of business in the morning it was empty.

—Mayo & Curry are taking figures on a three story piano factory, engine house, storerooms, &c., to cover 125x140 feet, to be erected at Columbia Heights for Steger & Co. The exterior will be of common brick, with pressed brick dressings and gravel roof, the interior of mill construction. It will have steam heat and freight elevator. The factory will give employment to about 300 people.—Chicago "Journal."

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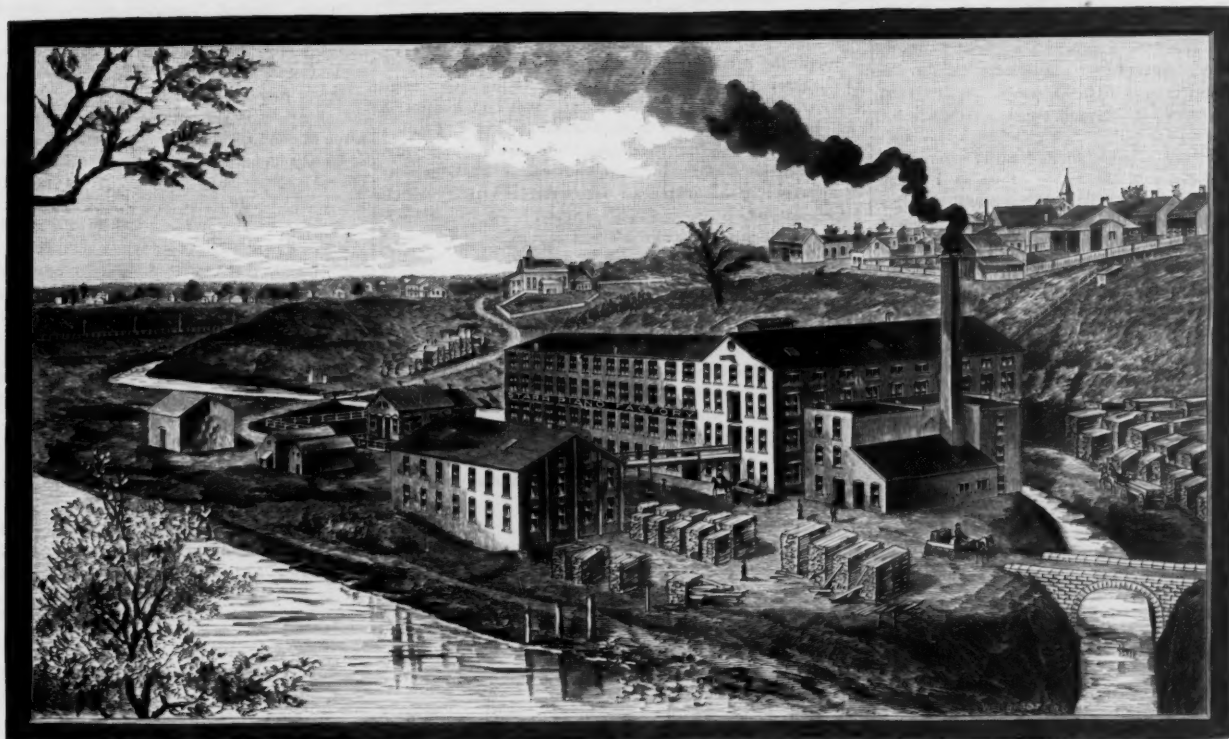


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### From Coast to Coast.

THAT "Westward the Star of Empire takes its way" is a truism readily confirmed by an observant traveler toward the Pacific Coast. Those who remain in New York in content and sit enthroned in self complacency can form no conception of the march of progress westward. It is a habit for residents in an older and more settled part of a country to view with questioning smile and elevated brow the intimation that newer portions of the land can contain anything worthy their consideration or serious thought.

To the confirmed Easterner it is an almost impossible exercise of credence to accept the statements of enthusiastic travelers who branch out from the customary routine of existence. For my own part, I have ever felt an interest—perhaps a languid one—in the broad and far reaching development of the great West, but that supine and lukewarm interest has warmed into an enduring and fervent admiration and never ceasing astonishment.

A few months since I had no thought of visiting those remote sections which lie beyond the lakes, but a sudden and very dangerous illness of my wife necessitated her immediate removal to the crystal and soothing air of Southern California, and in the capacity of nurse to an invalid the journey of 4,000 miles was entered upon. As frequent pauses for rest occurred, it afforded me opportunities for interesting inspection of the cities through which we passed. Incidentally I made the acquaintance of many men whose names stand as bulwarks in the trade of which I am a modest member, and the unvarying courtesy with which I was received tended greatly to modify the distress of mind inseparably associated with such a sojourn. As it is not possible for all the thousands engaged in promoting musical interests to achieve a similar long tour, it occurs to me that a review of my travels may not prove altogether uninteresting.

Our first objective point was that Mecca of the mercantile Western world—Chicago. It bursts upon one's vision like a volcanic eruption of resistless force and energy, and the first contemplation of this mighty city is a revelation to one who has ever thought that the great cities of the East encompassed all that could be admired or desired. A city of a hundred Broadways, a hundred Chestnut streets, a hundred Tremont streets, through which surge endless processions of hurrying crowds "ever faster, faster, faster;" a city of monumental piles of architecture towering skyward and viewing with great disdain the mad rush below. We flatter ourselves in New York that the system

of transportation is equal to that of other large places. Why, this Titan of the nineteenth century would whip through the avenues with almost magic speed the crowds which now impede our way. Here we convey residents in a single car; there they run trains, and when fifty burden a car here, 200 there find comfortable accommodation. The city is filled with evidences of the courage and energy with which we cannot or do not vie. But you have no space to devote to such matter, so perhaps it will be well to confine my remarks to that particular industry in which your readers feel a personal interest.

The first impression upon a visitor to the Chicago piano and music warehouses conveys a sense of magnitude—each establishment brooding in proportion, and the hum of industry pervades the air. It is peculiar in effect, and the visitor at first feels like "a thing apart" from his surroundings. It is entirely unlike any of the famous and popular stores in New York or Boston. In many of the larger concerns the ear is greeted with the tick-ticking of many typewriters—a dozen or more in constant service being not at all unusual. The number of clerical assistants is amazing, and instantly suggests to the observer the thought that an immense flood of business must be running through the nimble hands operating the machines. And this is true in another sense, for the volume of correspondence conducted may be taken as a fair indication of the heavy transactions which demand their use. I called upon several of the more eminent firms—my limited time not permitting a more thorough course—and was constantly surprised by the evidences of commercial activity which I encountered.

One of the first places visited was that of

#### THE MANUFACTURERS' PIANO COMPANY,

which has located its business in very handsome warehouses decorated in the Moorish style. Judging from the number of customers who called in the short time I remained, it was evident that a very active business was in progress. This Manufacturers' company was formed for the especial purpose of bringing the retail dealer into closer contact with his sources of supply. The trade of the larger Eastern firms has developed to that extent that it has become almost imperative for them to establish branch houses, which are intended to become local disbursers. It naturally follows that a

#### COMBINATION

of several manufacturers enables them to direct their general trade under one management, the various grades of the pianos sold being a sufficient guaranty that no conflict of

interest or prestige will ensue. That this is now recognized as a valued method is evidenced by the formation of quite a number of establishments on that co-operative basis, as witness the Chickering-Chase Company, Estey & Camp, Lyon, Potter & Co., and others.

As Chicago is the first great pause (by the way, nothing pauses there) on the way West, these combinations were naturally formed there. In St. Louis, Kansas City, San Francisco and other cities this plan will undoubtedly be accepted. In union there is strength, and by adopting a course of coalition the injurious competition so prevalent will become greatly diminished.

Directly opposite the Manufacturers' Piano Company is located the world renowned house of

#### THE W. W. KIMBALL COMPANY.

My experience abroad in competition with this company's wares compelled me to recognize the force of the prescient brain which directs its manifold interests. The warehouses of the firm are very extensive, and are filled to overflowing with a choice assortment of pianos from the Emerson, Hallet & Davis and the omnipresent Kimball instruments. I know of no building in New York which can compare with this in accessibility and convenience. The ground floor is devoted to the display of pianos, to the shipping rooms and to the company's offices; and these offices are crowded to their fullest capacity by a large force of employés. Mr. A. G. Cone was almost invisible, so deeply immersed was he in financial duties, scrip notes, checks, agreements and all those multifarious papers which appeared to flow in like a Niagara, and which are a joy and comfort to men wherever they may be found.

Right bower E. S. Conway is a picturesque figure in this institution. A man of powerful physique, head well set on broad, square shoulders and a face that carries conviction to his listener; eyes that look through you, but that didn't trouble me, as I had a clear conscience and nothing to conceal except my railroad fares, Mr. Conway is a potent factor in the Kimball forces and carries an enormous load of responsibilities, which he is by temperament and training highly qualified to support. It is known of Napoleon that he was gifted with an extraordinary intuition in the selection of his generals, and it may be safely remarked that the Napoleon of the musical instrument industry possesses this faculty in an eminent degree.

The success of an enterprise depends greatly upon a wise judgment in the appointment of intelligent capacity for controlling affairs. Throughout the several departments in the Kimball concern it was clearly observable that com-

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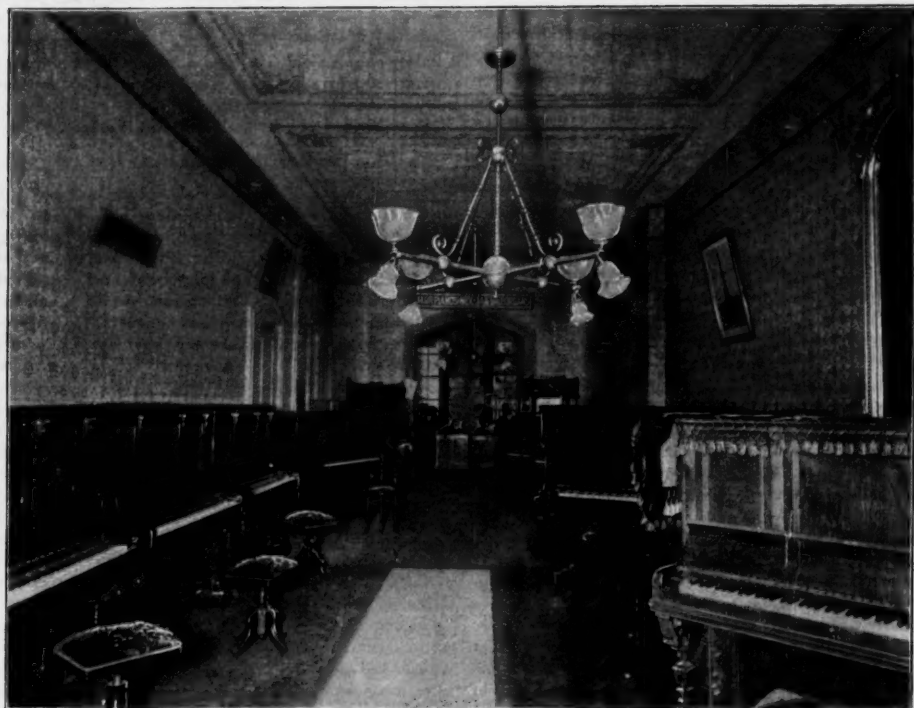
For 1892.

122 East 13th Street, NEW YORK.

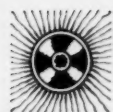
**STARR.**

**NEWMAN.**

**HAYNES.**



VIEW FROM FRONT OF WAREROOM.



EXECUTIVE DEPARTMENT.

~~~~~  
**Jack Haynes' Headquarters,**  
**20 EAST 17th STREET NEW YORK.**



petent assistants were engaged. In the salesroom a lively rivalry for pre-eminence exists between Mr. d'Anguerra and Mr. Edward Smith, both amiable gentlemen and recognized popular associates in the establishment.

The chief of this huge enterprise is known from coast to coast as a unique, powerful and prominent figure in the piano and organ industries. His slender figure supports a head which at once impresses the beholder as one of unusual phrenological force. On the face may be read thought, caution, foresight, shrewdness, courage, energy, tenacity of purpose and immense power of application. That those elements cannot be misread is testified by his remarkable career. The same acumen which took him as a young man into new fields of action presaged his ultimate success. From a small beginning he has achieved a record not paralleled in the history of the musical instrument industry. His powers of divination appear never to have failed him. Certainty in judgment, ability to fathom approaching events, knowledge to wield them advantageously, instantaneous and accurate decision have all united to promote his brilliant plans. Unquestioned integrity, supporting these qualifications, has won him the respect and admiration of all who know him.

It is delightful to hear the warm encomiums and affectionate expressions of esteem from those in intimate affiliation with him. There is nothing petty about Mr. Kimball. His purview is a broad and liberal one, and he has the capacity for taking infinite pains which someone has defined as genius. He deals with large things with a master hand and maintains a grasp of all his many extensive branches which is astounding.

With his peculiar natural endowments it is not surprising that the ladder of fame and fortune was quickly surmounted with the aid of his nimble brain. And he has left an indelible mark upon the industry in which he has been so strong a motor. His nervous and tireless energy has been communicated to those about him. It is almost electric in its transmission and its contact vivifies and inspires.

Personally Mr. Kimball is a delightful companion. The native wit and sense of humor brought from New England have never deserted him, and he possesses that rare faculty of scintillating with keen and rapid play of thought with features solemn and inscrutable. The alternations of grave and gay subserve a double purpose to him—as to us all. It is the occasional relaxing which permits of the intervening tension. There is a genial *bon-homie* or *bon camaraderie* about him which is at once delicious and infectious. But these moments of jest are

the lights which modify or blend with the sterner duties of his life. Beneath it lies a substratum of profound conviction that "life is real, life is earnest," and this is demonstrated by the monumental position which he occupies. Without faith in himself and confidence in others this could not have been accomplished.

So much for Mr. Kimball personally, and perhaps he will not thank me for my rough and imperfect delineation. Now, a word of his business. Its history is wonderful. He is practically the Nestor of piano and organ manufacturing in the West. When he began manufacturing reed organs in Chicago Eastern potentates in that field looked on with disdain; disdain was soon converted into tolerance; tolerance into respect; respect into admiration; admiration into a growing conviction that this tentative effort to replace Eastern opponents would become formidable, until the present day the city of Chicago alone produces more reed organs than the whole of the Eastern States could make at the time the first Kimball factory was erected. The piano industry is yet too firmly entrenched in New York and Boston to be seriously shaken, but even now the influence of Chicago is felt, and remote Western houses carefully take into calculation the advantages offered in rates of shipment.

The prestige of name is no longer the main inducement to purchase, and an independent class of buyers has arisen who exercise their own judgment.

First among Chicago piano manufacturers stands the firm of W. W. Kimball, and it may be that the same influences which carried from the East so much of its organ trade will operate effectively in the piano markets.

I also visited the extensive stores of

ESTEY & CAMP,

which occupy a greater space than any similar establishment in New York, with perhaps the single exception of the Steinways' and Fischers'. It appears to be a conservative establishment in character, and devoted to the sale of well-known instruments. A calm and dignified bearing is elemental here, and a very pleasing and finished tone pervades.

LYON & HEALY.

Lyon & Healy is the only instance within my knowledge of a firm that manufactures every known musical instrument represented within its walls. Not that the firm confines its regard entirely to its own production, for they are wholesale agents for several famous manufacturers, but scarcely an instrument can be named which is not fabricated by them, from a jawsharp or ocarina to that king of

all instruments—the pipe organ. This is also one of the great houses employing a vast number of assistants, the flow of custom through its many departments striking the visitor with amazement. In no other place more than these great Chicago institutions is it apparent that the manufacture of musical instruments has become exalted into a commanding industry.

My time did not permit of further excursion among the music houses, and I then proceeded to Denver, euphoni-ously named the Queen City of the West. Aladdin's lamp could scarcely have created greater wonders than are visible in this busy hive. I saw a picture of the then village of 1869, showing a scattered row of houses in one street, with a tight rope performer amusing the crowd beneath him. To-day a magnificent city reveals itself upon the plains—a stupendous evidence of energy and progression. Its growth and the splendor of its buildings are phenomenal. Twenty years ago a frontier town; to-day a stately city of many avenues, costly structures and incessant war of traffic; and over it all preside the snowy ranges of the Rocky Mountains.

There are several very handsome music stores. That of

THE H. D. SMITH MUSIC COMPANY

is situated in the Masonic Temple, in the best part of the city, and is presided over by Mr. George J. McGlaughlin, for many years manager of the Smith American Organ Company, of Boston. Mr. McGlaughlin formerly represented this firm in Kansas City, and there cultivated a knowledge of Western requirements and customs which has been of great value to him in his present active labors. His conservative and careful presidency is characteristic of the career which has won the esteem and confidence of all who know him. In his able mind no chimerical suggestions take root. I venture to say that no knight of the road ever passes through Denver without stopping to see "Genial George," as he is familiarly known. A hearty welcome and a fragrant havana are unfailing features of a visit to his sanctum. Mr. H. D. Smith is a son of Mr. E. W. Smith, treasurer of the Smith American Company. Gifted with a rare ability for pursuing the mechanical arts, he was looked upon as a valued adjunct to the factory forces in Boston, but failing health compelled a hasty departure to Denver. His former poor health must be accepted on his own statement, for he is now a picture of rugged physical independence. The staples they handle are Knabe, Wheelock, Lindeman, and Stuyvesant pianos, which they have made very popular. Enterprise and experience have

# PEASE PIANOS.

The

Popular

Piano.



The

Dealers'

Favorite.

FACTORY AND WAREROOMS:

316, 318, 320 and 322 West 43d Street, New York.

# NEW ENGLAND PIANOS

IF YOU WANT A STRICTLY FIRST-CLASS  
PIANO AT A FAIR PRICE IT WILL  
PAY YOU TO EXAMINE THE

## NEW ENGLAND PIANOS.



ABSOLUTE DURABILITY,  
FAULTLESS FINISH,  
ELEGANCE OF DESIGN.

# NEW ENGLAND PIANOS

NOTED FOR  
STANDING IN TUNE,  
PERFECTION OF ACTION,  
QUANTITY AND QUALITY OF TONE.

A MODERN, PROGRESSIVE INSTITUTION.

## NEW AND ELEGANT DESIGNS IN UPRIGHT PIANOS.

Rosewood Finish, Burl Walnut, Plain Mahogany, Figured Mahogany, American Oak,  
Quartered Oak, Circassian Walnut and other Fancy Woods.

WITH ONE OF THE LARGEST PRODUCING PIANO FACTORIES IN THE WORLD, MANUFACTURING THE ENTIRE PIANO, OUR FACILITIES ARE UNSURPASSED.

Where we have no regularly established agents we should be pleased to quote prices and terms to responsible dealers only.

## NEW ENGLAND PIANO CO.,

MAIN OFFICE AND FACTORIES: 32 GEORGE STREET, BOSTON, MASS.

WAREROOMS: { 157 Tremont Street, BOSTON. 98 Fifth Avenue, NEW YORK. State and Monroe Streets, CHICAGO.  
26, 28 & 30 O'Farrell Street, SAN FRANCISCO. 63 Peachtree Street, ATLANTA.



steered them into the quiet waters of success. A very artistic building is occupied by the large house known as

KNIGHT-CAMPBELL MUSIC COMPANY.

It is adorned in the modernized Renaissance and is most attractive. In the showroom were found peaceably, side by side, apparently irreconcilable interests. Think of Steinway, Weber, Decker Brothers and the A. B. Chase pianos arrayed in instrumental battalion! Any one of these famous masterpieces is regarded as a citadel of strength and prestige, but to marshal them all without conflict shows an intelligent and discreet strength born of tact and experience. For purchasers who may be satisfied with something else than these there are the Kimball, Hale and Smith & Barnes pianos.

Mr. George H. Campbell directs the interests here invested, and does it in a manner which demonstrates the possession of faculties of a high order. His long experience, his practical knowledge of his business and clear judgment unite in harmonious strength. The firm has established branches in many parts of Colorado, and is unceasing in its efforts in the pursuit of fame and fortune—and they have caught up, too.

From Denver to Los Angeles is a ride of some 2,000 miles, which we found an easy one, because of excellent train accommodation. In Los Angeles are several important stores, the greater part being local branches of San Francisco firms.

After locating the dear patient in this garden of the earth, Southern California, I made my way to the city set upon the hills. Here again I was amazed by the signs of feverish yet substantial progress, visible on every side. There is much to write of, but I will confine my lines, already too long, to a few brief comments upon one or two of the leading firms in which your readers may feel an interest. To write of them all would be the building of a book.

THE MATTHIAS GRAY COMPANY

is the Pacific Coast agent for the Steinway pianos. Its premises, comparatively small, are situated in the musical district, and the very name of Steinway gives it a position which at first sight a visitor would not accord to it. A very pretty concert hall is connected with the showroom, and is frequently used for bijou and recherché entertainments.

KOHLER & CHASE

appear to make a specialty of the Decker Brothers and A. B. Chase pianos, and the extensive floorage is covered with many specimens of the "matchless" pianos. The advertisements of this firm are, like Sam Weller's knowledge of

London, "extensive and peculiar." Wherever the eye may turn the name of Decker is prominent—in hotels, steamboats, newspapers, magazines, and hoardings. Few agents devote so much ingenuity and good taste in advertising.

As it happens that the concern with which I am connected has placed its agency in the hands of

SHERMAN, CLAY & CO.

I am able to write more fully of them than of any other establishments, as the greater part of my time at the Golden Gate was spent with them.

The simple and quiet exterior of Sherman, Clay & Co.'s corner building betrays no evidence of the abnormal activity within. But within those plain walls is carried on a rapid stream of business, which, like everything in the West, astonishes the Eastern visitor with its course. A general combination of pianos, organs, sheet music, small goods and musical merchandise in every variation of that term is comprehended in its scope. While retaining an extensive retail trade, the major portion is devoted to wholesale and jobbing. In every part of the Pacific Coast the name of Sherman, Clay & Co. is a "household word," for their affiliations extend in all directions. Conservative, sound and sure of step, these gentlemen have amassed wealth and enjoy it as well.

Mr. Clay, the senior, has loosened from his shoulders the mantle of labor which he wore for many years with distinguished success, and Mr. Sherman now assumes the entire responsibilities of their tremendous business. In an instant it may be seen that system is inexorably pursued—wise, carefully devised system, without which achievement would become impossible. Behind that system is ample capital, great experience, broad and sound judgment and mercantile ethics supported by personal honor. Small wonder that the firm has grown and prospered; for with foundations deeply implanted in conscientious principle and superstructure reared in the clear light of day enduring success must follow as the night the day.

Home again in an almost continuous run from San Francisco, I have only to add that the same surprises which daily faced me are waiting for those who choose to follow a most wonderful path from coast to coast.

E. P. HAWKINS.

—Mr. Chapman, traveling for the Brown & Simpson Company, Worcester, was in St. Louis last week.

—R. S. Howard, of the New England Piano Company, Boston, has reached Chicago on his last trip West this year. Mr. Howard unquestionably covers more ground annually than any other piano traveler.

### L. Grunewald Company.

MESSRS. L. GRUNEWALD COMPANY, the noted dealers in musical instruments and music publishers, yesterday started an innovation in the musical world of New Orleans. The firm had marked that this city lacked what many of the other large cities of the Union enjoy—namely, parlors where lovers of music could congregate and be afforded an opportunity of discussing their beloved art and interchange thought upon its improvements, methods and possibilities.

The want was yesterday supplied by the Grunewald Company throwing open to the musical world the portals of their elegantly equipped musical headquarters on Baronne street, next door to the famous large music store. The parlors were tastefully ornamented with floral decorations, rich draperies and choice bric-à-brac.

Special attention has been paid to make the acoustics as perfect as possible. Pianos from the factories of 10 of the most celebrated makers are in the parlors. Not only are they perfect as regards their musical qualities, but also the cabinet work of their cases is a superb example of advanced workmanship.

The exhibition of musical instruments is the finest that has been seen in the South.

During the entire day yesterday Grunewald's new parlors seemed to be the favorite resort of the music lovers of this city, as every noted musical artist was to be seen there, paying their devours to what will prove to them a most acceptable boon. Merry laughter, snatches of song and musical discussions caused a pleasing scene in the new headquarters. A very elegant and useful souvenir was presented to each visitor; it was a card case, memoranda and calendar, bound in Russian leather. Each visitor quaffed a cup of choice old wine and expressed a wish that the firm of L. Grunewald Co. may continue to reap the prosperity that they always enjoyed.—New Orleans "Delta."

—Samuel Tracy, a piano dealer at Topeka, Kan., drove to Auburn Wednesday to make a deal on a musical instrument, and while in the house his horse fell down where he was hitched and died in less than two hours. The horse was a pet of the Tracy household and his loss is deeply lamented by the family. This pathetic incident should go down in the annals of the Kansas piano trade.

WANTED—Situation in a Southern city. Utility man; experienced repairer of pipe and reed organs and other musical instruments. Willing to help in every way. Address Chr. G. B., 221 Magnolia street, Atlanta, Ga.

WANTED—A first-class man to sell pianos in New Britain. One who is well adapted to this business will receive a good salary or commission. Apply to Spring's Music Bazaar, New Britain, Conn.

**HIGH GRADE!**

**MEDIUM PRICE!**

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**MANUFACTURES THE BEST**

# PIANO

**FOR THE MONEY IN THIS COUNTRY.**

Factory and Warerooms, 294, 296, 298 & 302 Fulton St., Brooklyn, N. Y.

**SMITH & NIXON,**

General Agents, Ohio, Indiana,  
South and Southwest.

# STRAUCH BROTHERS,

MANUFACTURERS OF

## Grand, Square and Upright PIANO ACTION,

Nos. 22, 24, 26, 28 &amp; 30 Tenth Ave.

NEW YORK.

### What our Eminent Musicians say of the Strauch Brothers Action:

**S. B. MILLS,**

OUR REPRESENTATIVE PIANIST.

"An Action so perfect and responsive to the most delicate touch, it cannot fail to have the success it deserves."

S. B. MILLS.

**CLARA E. THOMS,**

THE RENOWNED AMERICAN PIANO VIRTUOSO.

"The Action is delightfully free, responsive and light to the touch."

CLARA E. THOMS.

**EDMUND J. MEYER,**

AUTHOR OF "TRUTHS OF IMPORTANCE TO VOCALISTS."

"The exquisite Action speaks for itself."

EDMUND J. MEYER.

**CHARLES WELS,**

AUTHOR OF "TECHNICAL STUDIES FOR THE PIANOFORTE."

"The Action is lovely to the touch and will please musicians and amateurs alike."

CHARLES WELS.

**C. A. CAPPA,**

BANDMASTER CAPPA'S SEVENTH REGIMENT BAND, NEW YORK.

"Your Action is all that could be wished for in a fine instrument, and such will be the verdict of all who examine it impartially."

C. A. CAPPA.

**DR. CARL MARTIN,**

OUR REPRESENTATIVE AMERICAN BASSO.

"Your repetition Action is among its excellent points."

DR. CARL MARTIN.

**JUL. E. MEYER,**

VOCAL PROFESSOR NEW YORK GERMAN CONSERVATORY.

"Your superb Action is in no way affected by transpositions."

JUL. E. MEYER.

**C. J. WILSON,**

LATE DIRECTOR INTERNATIONAL COLLEGES OF MUSIC, PARIS.

"The Action is all that could be desired."

C. J. WILSON.

**JAMES NUNO,**

VOCAL MAESTRO AND ITALIAN OPERA CONDUCTOR.

"The splendid Action is undoubtedly one of the strongest points in favor of your upright. It is delightful to notice its repeating powers and the perfect yielding to every gradation of touch."

JAMES NUNO.

**LEO KOFLER,**

ORGANIST OF OLD ST. PAUL'S, NEW YORK.

"Your Action is a thorough piece of excellent workmanship and is very responsive to the touch."

LEO KOFLER.

**J. F. VON DER HEIDE,**

SECRETARY AND TREASURER OF THE N. Y. S. M. T. A.

"The Action was very good and responsive to the touch."

J. F. VON DER HEIDE.

**CHARLES E. PRATT,**

ACCOMPANIST TO MESDAMES PATTI, NILSSON, PAREPA ROSA, KELLOGG, HAUK AND CAMPANINI.

"The Action is charming in its elastic responsiveness."

CHARLES E. PRATT.

**GEORGE COOPER,**

THE AMERICAN SONG WRITER.

"The Action is smoothness and equability itself."

GEORGE COOPER.

**HENRY T. FLECK,**

CONDUCTOR HARLEM PHILHARMONIC SOCIETY.

"The Action answers well to every shade of touch called for."

HENRY T. FLECK.

**J. WILLIAM SUFFERN,**

SECRETARY AND TREASURER N. Y. S. M. T. A.

"The Action manifests the greatest delicacy and elasticity of touch that can be found in any of our most modern upright pianos."

J. WILLIAM SUFFERN

**SIGISMUND BERNSTEIN,**

OF THE NEW YORK PHILHARMONIC SOCIETY.

"The Action is quick to respond to all the requirements of the staccato and legato touch."

SIGISMUND BERNSTEIN.

**DON FERMAN TOLEDO,**

LAUREATE ALUMNUS OF THE MADRID ROYAL CONSERVATORY AND HONORARY PROFESSOR ROYAL CIRCOLO BELLINI, CATANIA, ITALY.

"The Action is so light, elastic and sympathetic to the touch that it is delightful to play on, which is not always the case with upright pianos."

F. TOLEDO.

**JULIAN PASCAL,**

PUPIL OF MARTIN KRAUSE, GRADUATE OF THE LEIPSIK CONSERVATORY.

"The Action is most sympathetic."

JULIAN PASCAL.



### A Magic Flute.

HOW TWO DEPUTY COLLECTORS WOODED THE MUSES  
AND STILL LIVE.

THE custom house officials have been tempting the muses, and have launched out an affecting strain of doggerel. A few days ago a very fine flute came here from Victoria to be repaired at Kohler & Chase's. P. W. Bellingall, a custom house broker, wanted to get the flute in duty free, as it was going back to Victoria. Deputy Collector Dare reported the matter to Deputy Jerome. As he handled the flute the bare touch of it called him back to the dear old days when he wooed the dusky maiden of early California, and his soul burst forth in song. Here is the song:

Mr. E. B. Jerome:

Broker Bellingall desires to toot  
A chestnut concerning a flute  
That came from a British land.  
It leaks too much air  
And much needs repair  
Before it will do for the band.

JOHN T. DARE, Deputy Collector.

When Mr. Jerome recovered from his spasm he hastily snatched up a pen, while the mood of the tender passion was upon him, and dashed off the following to the appraiser:

Cushing:

In view of security filed  
By the firm called Kohler & Chase,  
Deliver the flute when it's filed  
And do it on Bellingall's face.  
And when the old flute is repaired  
And safely returned unto you,  
You will consider accounts have been squared,  
And this is the next you will do.  
Indorse on this its return,  
And mark the indorsement in rhyme:  
If in doggerel I don't kee a durn  
So the metre is good and in time.

E. B. JEROME.

Cushing will be fined if he does not respond—San Francisco "Post."

### Bargains in Sheet Music.

THE Elias Howe Company, of 88 Court street, Boston, ask special attention to a large variety of music books the outsides of which have been damaged by fire, smoke or water. They say that the covers are somewhat defaced but the insides are practically fresh and as good as new. They are being closed out at from one-sixth to one-third the usual price, and it would be well for anyone seek-

ing bargains in this line to write at once for catalogue and prices. Their general catalogue of music of all kinds and musical merchandise should be in the hands of every sheet music dealer who sells popular music at popular prices.

### Harp Playing by Machinery.

HARP playing by machinery is one of the latest novelties. The harp is arranged so that the plane of its strings is horizontal, the instrument lying on the table, after the fashion of a zither. Then, as regards the written music, the notation of the traditional stave has been abandoned, and sheets upon which are imprinted mysterious groups of numbers is used in its stead. When one of these sheets are slid into a frame made for the purpose the meaning of the figures is interpreted.

Each of them falls under a string of the instrument, and by picking at them in numerical order with a beveled pencil of ivory the operator produces a tune. Time and phrasing are indicated by the spacing and alignment of the numbers, nor are the requirements of harmony forgotten. When the melody of the air is adjudged insufficient one of the figures is accompanied by a letter, indicating that a button attached to the instrument and bearing the same symbol should be at this juncture pressed. This action, by bringing a small saw of ivory points into play, produces a chord suitable to the occasion—"Pall Mall Gazette."

### Dorman.

MR. DORMAN, the pioneer of the music business in the South, has been identified with Nashville for 37 years, and with the music trade for more than a quarter of a century, and is, perhaps, the best known dealer in the South. His firm has almost a national reputation, their trade extending over all the Southern States, and within the past year they have shipped a number of pianos to Montana and Arizona. This, of course, is not legitimately Nashville's territory, but orders have come from people who know R. Dorman & Co. by reputation and intrust the selection of pianos to them.

But few firms ever gain the confidence of their patrons to such an extent as this, and we most heartily congratulate Messrs. R. Dorman & Co. in placing themselves foremost in the ranks of the dealers of the country.

Their increase of trade for the past few months has been phenomenal, and for November they report larger sales than ever before in the history of the house. In August they scored quite a victory over many of the factories and dealers of the country in securing orders from the Nashville College for Young Ladies and Ward Seminary for 30 pianos; also smaller orders from many other leading colleges of Nashville and the South.—Nashville "Banner."

—Mr. Carey Taylor, until lately one of the editors of the "Music Trade Review," has accepted a position on the staff of the New York "Dramatic News."

### To Remove Rust from Iron.

THERE are two ways in which rust may be removed from iron or steel. The first and most common practice is by the use of some abrasive material, and the process is usually termed scouring. Another method is by chemical action, by the application of some chemical applied in solution, which has a high affinity for oxygen and which withdraws the oxygen leaving the iron particles free. One of the best compounds for such purposes is given by the "Chronique Industrielle" as follows: Potassium cyanide, 15 grams; soft soap, 15 grams; whiting, 30 grams, and sufficient water to form the ingredients into a paste.

This is to be applied as a scouring material and well rubbed over the rusted surface, after which it is to be thoroughly wiped off and a coating of oil applied to stop further action. The active material in this composition is the potassium cyanide, which has the strongest deoxidizing property of any substance with which we are acquainted; and, further, it is one of the most poisonous substances known, the base being potassium, which is combined with cyanic acid, and cyanic acid is so poisonous that it is extremely dangerous to use it in any manner unless partially neutralized by combination with some other substance, as in the present case. It is suggested that when using this compound the hand should be free from cuts of any kind.

### Why Do These Men Read Songs?

I SPOKE to one of those itinerant bards yesterday in Park row whose business in life it is to go up and down the street, crying out:

"What's home without a mother, rocked in the cradle of the deep, old folks at home, my bonnie blue eyes, comrades, never take the horseshoe from the door, I kissed her on the sly—!"

He rustled his sheets of songs and said:

"Wot's de best time to sell? Oh, at night, of course. I kin sell some days, when trade is flush, 300 copies at 2 cents each; dat's \$4; my share'll be jist half."

"Oh, nixy. Can't do dat every day; not much. When it rains—dat knocks me."

"Who buy your songs?"

"Mos' everybody; tailors, printers, barbers, milliners—an' say!"

"What?"

"Bums buys 'em."

"Go 'way!"

"Fack! You'd be s'prized to see how doze poor squatters in de parks hunts up two coppers fer a sheet of songs. Dey jist sits dere an' reads an' reads. An' say, ain't it strange, doze people wot I calls bums er tramps, wot ain't got no home er friends er mudder er nothin', ain't it strange, I say, dat doze people should be a-buyin' an' readin' of tings dat has no place in dere lives?"

"I dunno," he said, with a feeble shake of his head; "it jist seems ter do dere hearts good like."

As he spoke a tramp stole up, fished out two greasy pennies and bought a sheet of songs, then sat down on a bench nearby and started to read.

As 'tis in life.—New York "World"

—CANTON, December 3 (Special).—Mr. Frank Baird, a music dealer on North Market street, was married to Miss Hattie Myers October 15. Matters since their marriage have not been going as smoothly as they should, and at an early hour this morning the bride of six weeks took her departure, leaving Mr. Baird in a quandary as to her whereabouts. He is badly crippled from paralysis and their wedding was the talk of the town at the time. It was a case of money, not love.

# THE CORNETT PIANO CO.

## I Want It!

## We Have It!



No traveling expenses and strict factory economy enable us to give the most for the money. Running full time and full capacity.

No traveling expenses and strict factory economy enable us to give the most for the money. Running full time and full capacity.

503 to 507 WEST 21st ST., NEW YORK.

# HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT,

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK



ESTABLISHED 1846.

LARGEST HOUSE  
FOR  
Music Engraving  
AND  
PRINTING.

Specimens of Printing  
Title Samples  
and Price List free  
on application.

**C. G. RÖDER, LEIPSIQ, GERMANY,**

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

**GEORGE BOTHNER,**

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

**Pianoforte Actions,**

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET).



**LINDEMAN & SONS  
PIANOS.**

— GRAND. \* UPRIGHT. \* SQUARE. —

ADDRESS

**LINDEMAN & SONS PIANO COMPANY,**  
147TH STREET NEAR BROOK AVE.  
NEW YORK.

*The Prescott*

HIGH  
GRADE.

**UPRIGHT PIANOS**

NEW  
SCALE.



Excel in Tone, Touch, Design, Workmanship and Durability.

FOR CATALOGUES AND TERRITORY ADDRESS

**THE PRESCOTT PIANO CO.,**

CONCORD, N. H.

ESTABLISHED  
— 1836. —

**WESER BROS.,**

MANUFACTURERS OF

**PIANOS.**

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

— American —

**Wood Staining Works.**

SYSTÈME AUFFERMANN



**AUFFERMANN & CO.,**

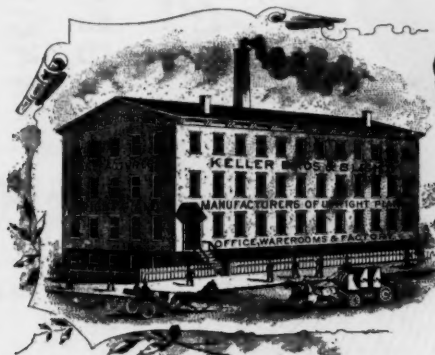
211 EAST 42d STREET, NEW YORK.

Perfect Imitations of Old English Oak Boards and Veneers. Best in the market.

Perfect Imitations of Ebony Boards and Veneers. Best in the market.

**FIGURED FANCY VENEERS (STAINED)**

FOR ORGANS AND PIANOS.



Territory Absolutely Guaranteed  
to all Established Agencies.



**Bridgeport, Conn. U.S.A.**



### Women as Piano Tuners.

A SOCIETY of women who make a living by tuning pianos is reported to have been formed recently in London. In this country the tuning of pianos is done entirely by men, but there seems to be no reason why American women should not also make a profitable living in this line of work.

A number of piano manufacturers in New York would be glad to have women who are adapted to it take up the pursuit of piano tuning, and are willing to give them every possible encouragement.

John A. Weser, a piano manufacturer of this city, said yesterday to a "News" reporter: "Women, as a rule, are musical; in fact more so than men, and are well adapted to this kind of work. I thought some time ago of putting women at tuning pianos in our factory. The work is light and is nice and clean, and at it women could make better wages than at anything else they are doing. The pay in the factories for tuning pianos averages \$18 or \$20 a week, and in some cases goes as high as \$25 and \$30. Moreover, there is evening work outside which is so much extra money for the tuner employed in the factory. A piano can be tuned in an hour and a half at any time in the evening, that is convenient after resting from the day's work, and the tuner receives for it \$1.50."

The speaker said there were more pianos made in America than in all the rest of the world, and that if women could be employed as piano tuners in London he failed to see why they could not be so employed here. He was not aware of any reason why English girls should be ahead of American girls in this respect. Most of the music teachers in this country were women.

"Provided the women should do the same amount of work in the factories as the men," he continued, "they would receive exactly the same wages, and I see no impediment in their doing so. A musical ear is of course essential, but it is not necessary for a piano tuner to be a fine musician. So long as he or she can play the piano fairly well and has a taste for music, that is essentially all that is required. On a fair average, in order to get piano tuning down fine, it would require about two years to become proficient, but some can acquire excellence in this line in six months. It depends largely upon the capacity of the individual.

"I would willingly furnish instruction gratis," said Mr. Weser, in conclusion, "to any capable women who would like to learn piano tuning, as I desire to encourage them to take it up. If you find any such women who are ambitious to learn send them to me and I will give them free instruction. I am willing to do everything in my power to start a movement in this direction."

Frederick Dietz, also a piano manufacturer, stated that the women were just as well adapted to piano tuning as men if they had patience to learn and had a regular training. He declared that as a matter of fact there were very few good piano tuners in the city. Many persons after learning a little about piano tuning in a factory left it before they had learned thoroughly how to do the work, and, going outside, set up for themselves in business. He added that most women had a musical ear, and by practice could prepare themselves for the work. Piano tuning also requires delicate manipulation. The hand must not move too much nor too little at a time. It was not so much strength that was required.

"We would be glad to give instruction to women free," continued Mr. Dietz, "and I think it is a first-class field for them. It is not hard work and it is not degrading. There is a good field, particularly, because as I say when a boy learns anything about tuning he thinks he knows more about it than you do yourself. And it is this superficiality in learning the work which makes in New York a scarcity of good tuners. There are over 100 tuners employed in the factories about New York, and about 50 tuners work on their own hook outside of the factories. The outsiders make from \$30 to \$40 a week.

"I should say that a woman of average capacity who works at it every day could become a good piano tuner in a year at least," Mr. Dietz went on. "As to women working in the same factory with men, I see no objection in that when proper discipline is maintained, as it is here, for instance. I was in an upholstery establishment in this city yesterday and saw women working side by side with men. In Paris the firm of Herrburger-Schwander, who make piano actions, employ a large number of women as well as men, with the most satisfactory results."

A discordant note was sounded by Frederick Schill, likewise a member of a piano manufacturing firm. "There is not a female piano tuner in the United States," said he, "and I don't suppose that American women would bother their heads about learning to tune pianos. It is not such a light job as might be imagined, and it is certainly harder than sewing. It may be easy enough to tune an old piano, but a new piano, and especially one of American make—that is another matter. American pianos are made of stronger materials than those of European manufacture, in order to stand the climate. We use heavier wire and larger pins, for instance, than the European manufacturers, and I don't think American women could tune American pianos, unless they are stronger than the women I have seen."

Mr. Schill added that as only men were employed in the factories it would be unpleasant for women to go from floor

to floor and work in the same rooms with them. "It might be well enough," said Mr. Schill, in conclusion, "to teach women piano tuning, so that they could tune pianos in private families, but to tune pianos in a shop 10 hours a day would be too much of a strain for any woman. I do not object to a woman learning how to tune her own piano, but for her to make a living out of the business is something I'm decidedly opposed to."—New York "News."

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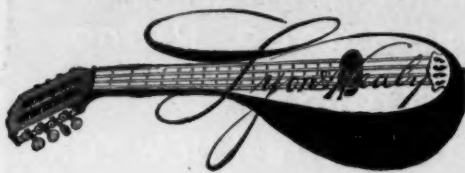
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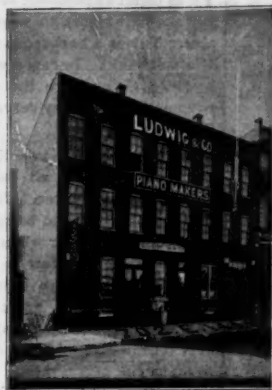
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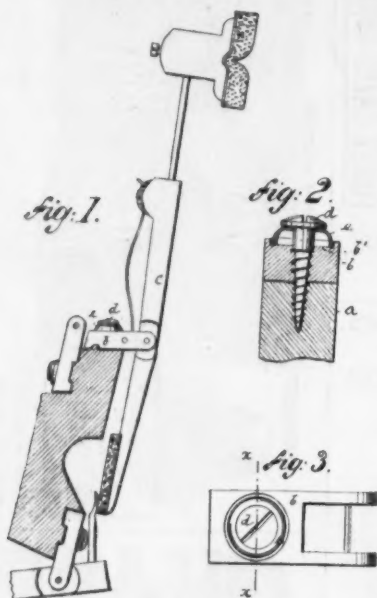
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[Patent No. 462,777 to A. P. Roth, November 10, 1891.]

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In restringing a piano, if the wrest pins are inclined to be free or loose, by all means turn them out and have a new set a size larger. That part of the pin which goes into the plank should be rubbed with chalk, so that it may grip the wood better when it is driven into its place. In cases where only a few of the pins are loose and it is not thought advisable to have a new set, powdered resin will be found to be of great use. The pin should be first damped, then dipped into the resin. Powdered resin may be substituted for chalk in restringing if it is wished to make the pins tighter. This should be thrown into the box containing the pins, the pins being well worked about in the powder until enough has adhered to them. In most cases it is advisable in restringing to have new steel wire. The cost is but a couple or three shillings, and it is infinitely less trouble to the repairer than using the old wire again, if it is to be a thorough repair. New covered strings should be put on. It will be necessary, if new covered strings are used, to send either the old strings or else a paper scale, showing the exact position of the brass bridges and the pins on the bottom plate, to the string maker.

It has often been said that it takes a better man to repair anything properly than it does to make it in the first place, and this remark is to a certain extent true. A good piano repairer must be a man of resource, so that when a difficulty presents itself to him, he may overcome it in the best way that he can. For instance, he may be sent many miles in the country to do a repair, only to find on his arrival that he requires some material or article that he has not brought with him; it may be that he wants some bolts or screws. Now, before he gives up the task as hopeless, he should ascertain whether there is a carpenter's or a blacksmith's shop in the neighborhood, where he may obtain what he wants. Failing this, there may be some old box or door out of which he may get the required screws or bolts. The writer once heard of a repairer who, being sent out to a farm house to execute a repair, and wanting some

bolts, obtained them from an old wooden bedstead, which the farmer had stowed away in a loft among a lot of other lumber. In fact, on an emergency of this kind, the repairer must get any material or tools that he may require from whatever source that presents itself to him, thereby proving the truth of the old adage that "necessity is the mother of invention." The writer, however, wishes to caution the reader against using any material that is not suited to the purpose for which it is to be employed, and in conclusion to impress upon him the necessity for going about the work in a thoroughly sound and workmanlike manner, avoiding all scamping and botching, which should be neither practiced by the man nor tolerated by the master.—London "Musical Opinion."

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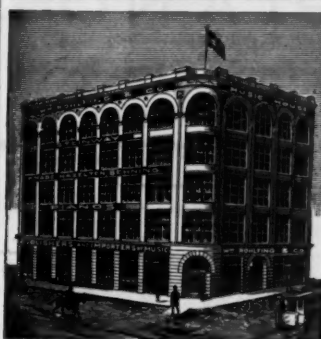
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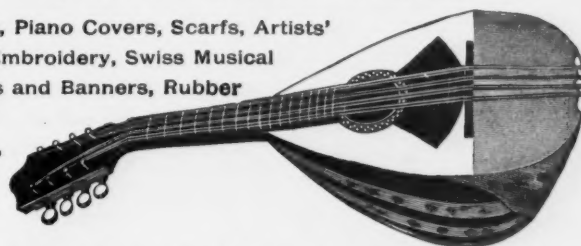


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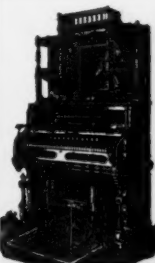
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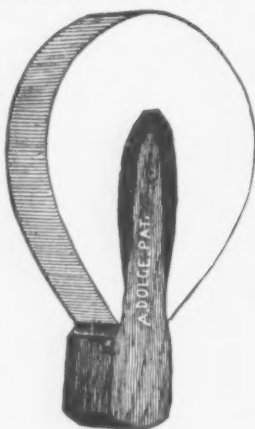
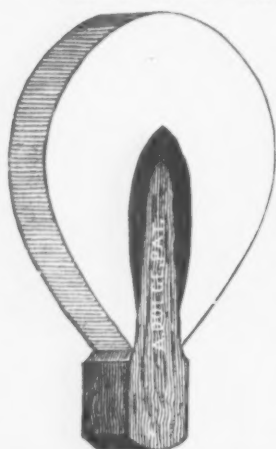
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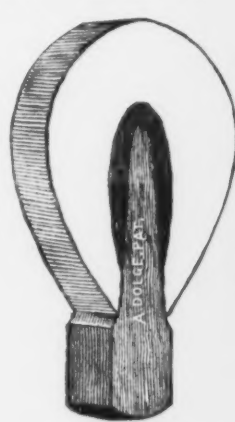
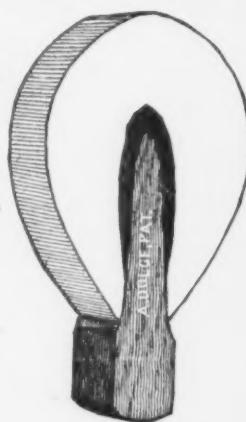
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